

LAW OFFICES  
ALFRED E. JONES, JR.  
UNIONTOWN, PA.  
MAIN AND COURT STREETS

April 9, 1951

Downtown Gallery  
32 East 51st Street  
New York, N. Y.

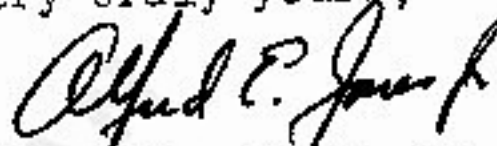
Attention: Edith Gregor Halpert

Dear Mrs. Halpert:

I got a letter last week from Mr. Alan stating that Mr. Shahn would do me a painting for \$500.00. He didn't state the size or the medium but I assume that Mr. Shahn would be fair and perhaps generous in that regard. I assume that for that price the picture would be framed in your usual inspired taste. You can't get anything in the way of frames in this part of the country. I am also satisfied that Mr. Shahn would do a picture that would satisfy his own high standards and would be interesting to him. In short, I am satisfied that it would not be what is called in literary circles a "pot boiler". I would, of course, give him complete freedom as to reorganization of the motif for compositional reasons and I would also give him complete freedom as to color. I would like to state, however, that I believe the photographs distort the length of the building along Court Street. To the naked eye the building is a little shorter and taller than the photograph would indicate. However, since Mr. Shahn is a photographer I assume that he knows more about those matters than I do.

The only other question to be decided is the manner of payment. I would like him to do the picture while he is interested but I do not want to get too involved financially. I have addressed this letter to you on the assumption that Mr. Alan would not understand the matter which I am about to go into with you. My wife was called into the hospital in Pittsburgh last week and they performed a hysterectomy and, as you know, this is a major operation and she will be out of circulation for quite a while, which means additional expense in the way of help etc. We had the leading specialist in Pittsburgh and we didn't even ask what he is going to charge but I am looking forward to a nice bill from him. Let me know what your thoughts are with regard to financing this proposition.

Very truly yours,

  
Alfred E. Jones, Jr.

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MIDDLEBURY COLLEGE  
MIDDLEBURY  
VERMONT

May 9, 1951

DEPARTMENT OF FINE ARTS

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I came in last week with the hope of borrowing a few pictures to commemorate the opening of a small new art building at the College here. I did promise to come back on Monday for Saturday is a bad day, but I had to return to Middlebury. I do hope you got my telegram. I'm particularly interested in borrowing, if you feel so disposed, a largish Merin watercolor, and would suggest tentatively Maine or the Southwest. I would also very much like to borrow a Kuniyoshi drawing somewhat in the vein of "Pie in the Sky" or the lovely one we had before of the mother and daughter at the window. You might be able to suggest one or two other small paintings or drawings by people you represent. For instance a Zorach watercolor.

If you see fit to help us out in this manner, could you write giving us a description of titles and media together with the insured value. Budworth would then call for them about June 1st and take care of everything so that you could have them back in about six weeks.

(next page)

*House  
Picnic*

*John  
Picnic*

April 7, 1961

Mr. Merle Armitage  
Look Magazine  
468 Madison Avenue  
New York, N. Y.

Dear Mr. Armitage:

You may recall that you suggested I send you the publicity release on the young artists exhibition, rather than call on Mrs. Cowles. Here it is. And, I hope that you will be as impressed with the paintings when you see them as I am. We have most of them on hand at present and have a complete set of biographical notes, together with a large group of photographs.

There seems to be unlimited material and a natural magazine story. I hope that you can put something over to promote these young artists from distant parts of the country -- but not in the provinces.

Sincerely yours

EMH:la

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Neiman-Marcus

DALLAS 1, TEXAS

May 3, 1951

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST ST.  
NEW YORK, N.Y.

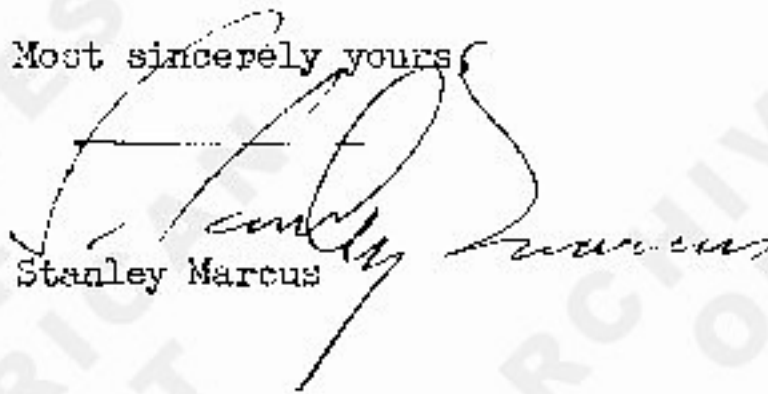
MY DEAR EDITH:

I got your message.

Having had the same things happen with  
mink coats, there is really nothing I can say other  
than that I am disappointed as hell that we didn't  
get that Shahn for the Museum.

With warm regards, I am

Most sincerely yours,

  
Stanley Marcus

SM:fp

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-carriers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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ROBSJOHN-GIBBINGS LTD.

MAY 14, 1951

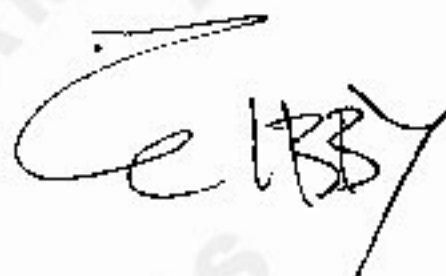
DEAR MRS. HALPERT,

THE CIRCULAR TABLE THAT YOU HAVE BEEN WAITING TO  
SEE IS NOW AT THE WIDDICOMB SHOWROOMS, 385 MADISON  
AVENUE, EIGHTH FLOOR.

HOW IS ALL THE AMERICANA?

BEST WISHES.

SINCERELY YOURS,



MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
23 EAST 51 STREET  
NEW YORK 22, N. Y.

145 EAST 72<sup>ND</sup> STREET  
NEW YORK 21, N. Y.  
BUTTERFIELD 8-3430

20 April 1951

BERKELEY EXPRESS & MOVING CO.  
526 West Broadway  
New York City, N.Y.

Dear ELSIE :

I am sending you today via Railway Express prepaid two paintings by Robert CHURY and two paintings by Lorenzo TEDESCO. These have to be delivered AS SOON AS THEY ARRIVE to the Downtown Gallery at 32 EAST 51st Street. Please charge me with delivery costs.

The Railway Express receipt number out of Beverly Hills is 5142. Dated this day.

A copy of this letter will go to Mr. Charles Alan at the Downtown Gallery.

Sincerely yours with many thanks,

Love   
Frank Perls

FRP: hs  
Copy : Downtown Gallery

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740 PARK AVENUE

Dear Mr. Halpern -

I thought you would  
enjoy these birds. Hope  
to see you this week or  
next.

Lila just about the  
same. I go to see again  
this Tues.

I see Shelburne Thurs.  
night, must see my  
Museum.

affectionately,

Eliza Frel-

## BORIS MIRSKI



## ART GALLERY

ETCHINGS  
PAINTINGS  
WATER COLORS  
FINE FRAMING

OIL PAINTINGS  
RESTORED

186 NEWBURY STREET - BOSTON 16  
COMMONWEALTH 6-3894

24 May 51

Mr Charles Alan  
The Downtown Gallery  
32 East 51 Street  
New York New York

Dear Charles:

We shipped the CORONATION back to Minnesota a week ago Tuesday, May 15, by way of McBrine, packers and shippers here in Boston. As Edith has told you, the Cowans were delighted with the picture, and they have bought it. (An evening at their house with six bottles of champagne and two pounds of caviar did the trick). And so you may bill them at the address enclosed in my last note to Edith.

My very best wishes to you.

Faithfully,

A handwritten signature in dark ink, appearing to be 'Boris Mirski', written in a cursive style.

Boris Mirski

BM:rc

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J. JAY McVICKER  
521 Walnut Street  
STILLWATER, OKLAHOMA

April 16, 1951

Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mr. Alan:

Thank you for your letter of April 13. The painting  
THREE PRISONERS has never been photographed so you may  
advise your photographer to do same and bill me.

The following prices may be considered the absolute  
minimum:

THREE PRISONERS	\$125.00
FOUR FIGURES	125.00
ELEMENTAL TENSIONS	150.00
THE LOVERS	150.00

Sincerely yours,

*J. Jay McVicker*

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21 April 1951

Mr. Solomon S. Smith  
Northern Trust Company  
50 La Salle Street  
Chicago 90, Illinois

Dear Mr. Smith:

Here is the correspondence relative to the O'Keeffe which was damaged in shipment. You have the original contract-receipt. All I have is a photostatic copy which you sent me. Anything you can do in this connection will surely be greatly appreciated.

Best regards to Mrs. Smith and yourself.

Sincerely yours,

Charles Alan  
Associate Director

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#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

1901

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

W. P. MARSHALL, PRESIDENT

(47)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA101 PD=HARTFORD CONN 16 1110A=

1931 MAY 16 AM 11 48

DOWNTOWN GALLERIES=

32 EAST 51 ST=

SUGGEST YOU SHIP SHAHN HERE VIA EXPRESS RUSH CAN ARRANGE  
TO SEND AIR FREIGHT NEXT WEEK TO MINNEAPOLIS=

CUNNINGHAM=

*Wadsworth Athenaeum*

SHAHN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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May 11, 1961

Mrs. Mary Cooper  
123 1st St. N. E.  
Washington, D. C. 20002

Dear Mrs. Cooper:

I am writing to you to thank you for the  
gift of the book "The American Scene" which you  
of the very best of the art of the 1930s  
including, "The American Scene" by the artist  
and artist at the time of the 1930s. The book is  
very beautiful and is a very good book to  
have in the collection.

I am writing to you to thank you for the  
gift of the book "The American Scene" which you  
of the very best of the art of the 1930s  
including, "The American Scene" by the artist  
and artist at the time of the 1930s. The book is  
very beautiful and is a very good book to  
have in the collection.

During the month of June we will place on  
view the most interesting and important acquisitions  
in our permanent collection in a special feature cele-  
brating our tenth anniversary. Your gift will be shown  
from the first time and will be very valuable to  
our group of American contemporary artists.

Very truly yours,  
you will visit the museum in the near future,

Sincerely yours,

Don L. Cooper  
Director

cc: Edith Gregor Loring  
Director, the Downtown Gallery  
52 East 51 Street  
New York 22, New York



15 May 1931

Mr. John S. Newberry, Jr.  
Detroit Institute of Arts  
Detroit  
Michigan

Dear Mr. Newberry:

Thank you very much for your wire. I am enclosing a bill, and the terms of payment are completely agreeable. I have directed our photographer to send twelve prints directly to you. We have a somewhat modest policy of not publicizing sales - but we are delighted if you wish to do so. If I can assist you with any biographical material, etc., please do not hesitate to let me know. I will keep after Shahn to write you something about the painting.

I do want to thank you for all your efforts. We are happy that this painting is going to Detroit. Shahn is especially glad.

I hope you are planning to be in New York during the next few weeks. On Monday we are opening a most beautiful exhibition of Shahn drawings, including one of clarinets relating to the painting.

If not then - do come in when you are in town - it will be good to see you.

Sincerely yours,

Charles Alan  
Associate Director

April 14, 1961

Mr. Jay R. Broussard, Director  
Louisiana Art Commission  
Old State Capitol  
Baton Rouge 10, Louisiana

Dear Mr. Broussard:

Thank you for your letter.

Enclosed you will find a publicity release which we have prepared and as soon as the catalogues are published I shall send you a copy.

There is considerable excitement about the idea of the exhibition in New York and the few people who have seen the pictures are extremely enthusiastic. We are very glad to have the Burney Myricks, and to have Louisiana represented in the show with such an extraordinary cross section of talent.

Sincerely yours

EGH1a

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April 9, 1961

Mr. George B. Culler, Director  
Akron Art Institute  
69 East Market Street  
Akron 8, Ohio

Dear Mr. Culler:

Mrs. Halpert has sent me a copy of her letter to you of March 29. I hasten to assure you that when the four pieces left this Gallery for shipment to you they were complete. The surface of the Figurehead was, of course, in a state of advancing deterioration, with paint flaking off and some of the modelling wearing or worn down. No major losses were evident. The Rooster was in good condition with all sections complete.

If, therefore, parts of the Rooster were missing by the time it reached you, they became separated in transit.

I assume that this information from us will be adequate for you to make claims against the insurance which you stated you had taken out on these pieces before they left this Gallery. If I can be of further assistance, do not hesitate to let me know.

Sincerely yours,

*EBS*

Eleanor B. Swenson  
Curator of American Art

EBS/et

c.c. Mrs. Halpert

April 4, 1961

Miss Katherine Coffey, Director  
The Newark Museum  
43 Washington Street  
Newark 1, New Jersey

Dear Miss Coffey:

Thank you for the 1960 catalogue. I am very much impressed with your recent acquisitions and I am glad to see that quite a number of our artists are included both by purchase and gifts. I was also glad to see that we were responsible for a number of the acquisitions made by our clients. I hope we can keep this up.

It was nice seeing you at the Whitney and I hope to see you here very shortly as our current exhibition of new paintings by all the artists in the gallery should be of great interest. There are some superb examples in the show.

I look forward to your visit.

Sincerely yours

ECH:la



ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET  
INDIANAPOLIS 2, INDIANA

MUSEUM  
WILBUR D. PEAT, DIRECTOR

April 18, 1951

SCHOOL  
DONALD M. MATTISON, DIRECTOR

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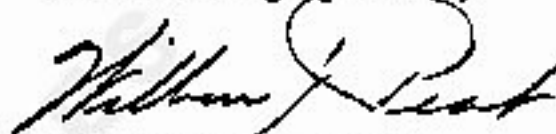
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am pleased to report that our Board of Directors concurred in the recommendation of our Fine Arts Committee and voted to buy the Marin water color, "Composed from My House, Outlook III."

You may expect to receive a check from our Treasurer about the first of May.

Sincerely yours,



Wilbur D. Peat  
Director of the Museum

WDP:m

April 24, 1961

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for your letter.

I finally had an opportunity to check the  
photographs and found that the following were  
not included:

The Nellie Whitaker "Still Life"	Page 62
Front Face	Page 65
Thieves in the Night	Page 65
Still Life, 1874	Page 64

I shall be grateful for any additional photographs.

Sincerely yours

EGHla

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archaeologist is living, it can be assumed that the information  
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April 3, 1951

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Stanley:

So, when you see a Shahn painting in New York  
you don't like it!

In our current exhibition we have a superb Shahn  
of which I am sending you a kodachrome. As a  
matter of fact I think you saw it. In any event  
I would not write you about this or another  
picture which has come in subsequently, because  
both of these are very large and run at \$3000  
and \$3500 respectively. I have you in mind for  
a smaller picture if and when Shahn produces  
one. All the boys seem to be in an expensive  
mood, which makes it expensive for the purchaser.  
A good many of the paintings in the exhibition  
are much larger than our average group shows,  
but they are superb examples and I do hope that  
you can get up here to see the exhibition before  
it closes.

Please believe me when I say that I have you in  
mind, and shall advise you as soon as the right  
kind of Shahn appears on the horizon. Meanwhile,  
my very best regards.

Sincerely yours

EGH:la

P.S. The kodachromes are enclosed. Please return  
these at your earliest convenience for our records.

Mrs. Halpert

Page Two

Quite frankly, I was surprised to realize that only two of our acquisitions during the past ten years were made from The Downtown Gallery. This, I assure you, is only a happenstance. The contemporary American acquisitions of the past 10 years have come from some 14 different dealers and galleries. There are a large number of New York dealers in American art from whom we have acquired nothing. On the other hand, I think it will please you to know that we very highly regard the two acquisitions made from The Downtown Gallery. I do hope that we shall be able to make more acquisitions from your group in future.

With best regards,

Sincerely,



Perry T. Rathbone,  
Director

ptb  
enclosure

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# THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES

DAYTON 5, OHIO

U. S. A.

April 10, 1961.

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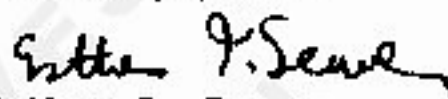
Dear Mrs. Halpert:

On behalf of the Trustees of the Dayton Art Institute it is my pleasure to invite you to a dinner on Wednesday evening April eighteenth at six-thirty o'clock previous to the opening of the special exhibition, "The City by the River and the Sea; Five Centuries of Skylines."

Following the dinner, Mr. Noverre Musson, architect and city planner of Columbus, Ohio, will give an illustrated lecture in the Auditorium on "Faces of Cities."

As a lender to this exhibition and as a friend of the Institute we very much hope that you can be present with us on this occasion. In the event that you can come we shall be very glad to arrange hotel or overnight accommodations for you.

Cordially yours,



Esther I. Seaver  
Director

EIS/mp

Mrs. Edith Halpert, Director  
The Downtown Gallery,  
New York 22, N. Y.



May 26, 1951

Mr. Jerry Bywaters, Director  
Dallas Museum of Art  
Dallas, Texas

Dear Jerry:

Well, the "Newsomers" show has come and gone, after the most tremendous publicity, large attendance and quite a number of sales. How nice it is to be young and unknown. I am very happy about it because it did bring to the public and to the museum's attention a number of the better beginners and several of them have already been invited to important exhibitions, or have been listed by the Whitney Museum and the Museum of Modern Art for future shows.

I was very impressed with the attendance of your show, and am glad that the exhibition was well received. We are very pleased that you acquired, what we consider one of the top pictures by Reuben Tan, who, by the way, has been having considerable success with museums throughout the country during the past year, and has sold a number of paintings to private collectors as well.

If you can get an additional contribution from the Cowles, it would be wonderful to have the Davis "Terminal" as a gift. Paintings of that period will never turn up again, and it is an excellent one at a very low price.

Perhaps some time in the future we can send you a small group of Kuniyoshi's and Marins for a little private exhibition, so that you will have a better opportunity to get acquainted with their work before making an actual purchase. The summer, of course, is the best time for this, since our stock is less depleted through exhibitions. And, of course the next Shahn will be earmarked for Dallas and will be sent on approval willy nilly. For your information, the Wadsworth Atheneum has just purchased "AVE", as a follow up on the Detroit purchase of "Composition with Clarinets and Tin Horn".

My best regards to you and Mary.

Sincerely yours

EGHla

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April 7, 1961

Mr. Bill Johnson  
Time, Inc.,  
307 Southland Life Building  
Dallas, Texas

Dear Mr. Johnson:

We are now getting set for the big excitement of the 1961 Art season. Enclosed you will find the publicity release which is not being sent out until April 28th, but since I spoke to you about it during your visit, I thought you should get first crack at this. You will note that of the twenty artists included in the exhibition, four are Texans.

If you should want any photographs of the paintings by the Texas boys, no doubt you can get them directly from them, together with biographical data. However, I shall be glad to send them on to you if you so desire -- any any others that may be of interest to you.

It was so nice seeing you and I hope that you will drop in again when you are in town.

Sincerely yours

EGH:1

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April 13, 1951

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas, Texas

Dear Stanley:

This is not in the nature of a high powered sales technique, but if you are at all interested in the Shahn I would suggest pretty quick action. "Composition with Clarinet and Tin Horns" is in Detroit on exhibition at the present, making its first public appearance as we sent it out immediately upon receipt without showing it to anyone in New York or elsewhere. Since Detroit is not an American art buying institution, the chances are that the picture will be available, immediately at the close of that show. "Ave", however, is in our exhibition and while we have decided not to sell it to a private collector there are two museums very much interested, with one on the verge of having a committee meeting to make a decision within the next week, although, with the exception of the Director, none of the committee members will have seen the original. Naturally I could not withdraw the picture from our exhibition which extends until May 1st. Therefore, the painting could not be reviewed by the committee.

This is merely in the way of a report so that you do not accuse me of doing somersaults.

When are you coming up? It is always such fun seeing you.

Sincerely yours

EGH1a



THE UNIVERSITY OF GEORGIA  
DEPARTMENT OF ART  
ATHENS, GEORGIA

April 19, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street,  
New York, New York

Dear Edith:

Many, many thanks for those folders on  
"The Artist Speaks". They are valuable  
enough for any library collection.

Cordially,

*Lamar*  
Lamar Dodd, Head  
Department of Art

LD/dc

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May 21, 1951

Mr. Jos. G. Butler, Director  
The Butler Art Institute  
524 Wick Avenue  
Youngstown 2, Ohio

Dear Mr. Butler:

I have found my material on the pair of paintings of ducks by Harnett and gladly send it to you, with regret that there is not more. Both paintings were done in Munich in 1883 for a Mr. Hastings as decorations for his dining room. They were inherited by his daughter, Mrs. Rogers, and were acquired from her children by Miss Spohn. Miss Spohn brought them in to the Museum to show them to me in 1948 and they were subsequently acquired by Mrs. Halpert. I am very sorry that I have no more information for you, but hope that this will help.

Sincerely yours,

Mrs. A. TenEyck Gardner  
Research Fellow  
Department of Paintings

EEG:ey

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May 4, 1961

Mr. John R. Foley  
38 East 51 Street  
New York, New York

Dear Mr. Foley:


In accordance with your request we will remove all of our furnishings from apartment 4B, 38 East 51 Street, which you are renting under lease dated May 8, 1961, with the exception of the bed and mattress, which are to remain.

It is therefore understood that at the termination of your lease or any extensions thereof you may remove all of your own furnishings, leaving only the bed and mattress, which are the property of the building.

Very truly yours,

ARTHUR S. LOKACH, INC.

By:

  
Irving M. Schwarskopf

IMS/mc

AGREED:

  
John R. Foley

April 25, 1943

Mr. Maxim Karolik  
Newport  
Rhode Island

Dear Mr. Karolik:

Thank you for returning the handsome portfolio of handsome paintings which evidently were not handsome enough for the Karolik collection.

I too shall be frank, since it is difficult for me to be otherwise. All I want to do is to express my curiosity about what is wrong with our pictures or is it with my salesmanship or personality?

I almost went to Boston two weeks ago for the symposium at the Fogg Museum, but at the last moment discovered I was not in a mood for culture and stayed home. Why don't you come to New York instead. Do let me know when you are planning to be here.

Sincerely yours

WHL

ESHL

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MRS. J. C. RATHBORNE  
POWELLS LANE  
WESTBURY, L. I., NEW YORK

April 21, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Thank you so much for your kind letter of the 19th.

Unless Alexander G. Milne and Ken Chandler are  
early 18th Century American artists, born on Long Island,  
the water colors painted by them of various houses at  
Smithtown, etc. would not be of any value to our Society's  
collection, as we are trying to locate paintings done by  
early 18th Century artists who were natives of the Island.

Don't forget to come and see me when you are my  
way.

Very sincerely,

Perfid W. Rathbun

April 16, 1961

Mr. A. E. Jones, Jr.,  
Main and Court Streets  
Uniontown, Pennsylvania

Dear Mr. Jones:

Thank you for your letter. I am so sorry to learn of your wife's illness. I do hope that she has fully recovered by this time, and that you too will recover from the expenses involved.

Ben Shahn is so interested in the subject that he will paint a picture all on his own and you may rest assured that under no circumstances would any one associated with the gallery indulge in a "pot boiler". The matter of payment should be of no great concern, since we can arrange to give you a year to take care of the sum involved.

As soon as Shahn gets started I shall communicate with you. At the moment he is off on a trip.

My best regards.

Sincerely yours

ESH:la



400 W. Rembrandt  
Dallas, Texas  
April 2, 1951

Edith Greer Halpert  
32 East 51 Street  
New York 22, N.Y.

Dear Edith Halpert,

Thank you for  
your recent letter and  
for returning the  
photostats.

I have four new  
pen ink, watercolor combina-  
tions that you might

SCIENCE      COMMERCE      ART  
THE READING PUBLIC MUSEUM AND ART GALLERY  
READING, PA.

EARL L. POOLE, SC. D., DIRECTOR  
DONALD A. SHELLEY, ASSISTANT DIRECTOR

TELEPHONE  
READING 3-4201

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

May 10, 1951

Dear Edith,

I owe you a very deep apology for being so slow to return your colored slides which you so kindly allowed me to use at Milwaukee. Actually, I brought them to New York with me some three weeks ago, but never was able to get to your gallery during open hours, so brought them back here. They have gone off in the mail, insured, and I trust they will reach you in good shape.

I want to thank you also for recommending me to Milwaukee, where I had a good reception and a most enthusiastic audience. In fact, I suggested on the way to the train that they try to get into Life Magazine, and I have heard since that on July 4th they will be in print. Altogether, I think it was a tremendously fine exhibition, and I went out of my way to try to impress them with the success they had themselves made of the job. They were all most friendly, and most enthusiastic, about primitive art, and the newspapers, television, etc. all cooperated.

At last, after about 10 lectures, and two television programs on the UNIVERSITY OF THE AIR (WFIL), we have opened our Audubon Show and I am beginning to get back to normal. It has been a very busy Spring since Williamsburg, which now seems ages ago. I wish we could do it over again!

I am checking our Harnett and will send you more data after I know more of its history.

Many thanks again,

Donald



# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

April 8, 1951

Dear Mrs. Halpert -

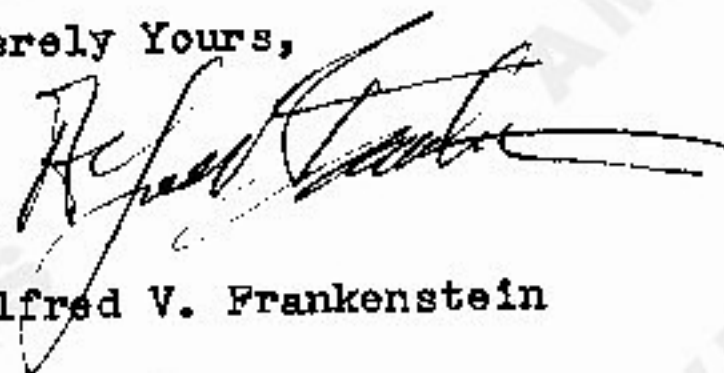
Enclosed is an off-print of my article in the Magazine of Art. Please mark <sup>on</sup> it the pictures I did not send you, and return it to me. I have negatives on all these and can have them printed up without difficulty. In fact, I thought I had sent you everything which has so far been photographed.

Very shortly I propose to get photos of the rest of that material, and I shall be very glad to send you prints. I have been holding off on this for various reasons, but now is the time to do it. It is kind of you to offer to pay for these photographs, but that will not be necessary.

You may rest assured that I shall respect your wishes with regard to the copy of Colossal Luck.

With kindest regards

Sincerely Yours,



Alfred V. Frankenstein

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANK E. HURD  
51 EAST 42ND STREET  
NEW YORK 17, N. Y.

April 19, 1951.

Mrs. Edith Halpert,  
32 East 51st Street,  
New York City.


Dear Edith:

Enclosed is check for the picture  
you bought. Do you want me to send you a  
check for the 'Paul Burlin' which we discussed  
the other evening? If so, let me know.


Am counting on you next week to  
buy some good bargains - particularly since  
you are 'picture poor'. See if you can't  
create the same condition for me.

Looking forward to seeing you soon,

Best,

  
FRANK E. HURD

FEH/g  
Enc.

*That picture is wonderful and I am  
thrilled I am enclosing check when  
do I see you*  


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State of New Jersey  
DEPARTMENT OF EDUCATION

May 1, 1951

DIVISION OF THE  
STATE MUSEUM

STATE HOUSE ANNEX  
TRENTON 7

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan  
Associate Director  
The Downtown Gallery, Inc.  
32 East 51 Street  
New York, New York

Dear Mr. Alan:

We are assembling a water color show by living New Jersey artists to be exhibited at the Museum during the months of June and July. The artists invited have been selected from the various art organizations and art institutions throughout the state. We propose to show about 75 water colors.

Inasmuch as John Marin is America's leading water colorist, would it be possible for us to have one of his works to feature in this exhibit. We are very much upset to learn how ill Mr. Marin has been but Jim Davis tells us he has returned to his own home and is getting about again. A few of our Committee members are sending him greetings and messages.

We are asking those who are participating in our show to send us as soon as possible the following information: title, size, medium, value and if it is for sale. The work, however, need not reach us until May 15.

You may also know of one or two additional outstanding water colorists of New Jersey whose work you think should be included.

I hope everything has been going well with you.

Cordially yours,

*Kathryn B. Greywacz*  
Kathryn B. Greywacz  
Director, State Museum

G s

ALICE FORD 252 EAST 61ST STREET NEW YORK CITY 21

May 28, 1951

Dear Mrs. Halpert:

May I keep the Hicks "Lion and Cubs" a bit longer? My biography of the painter of Newtown will be published next year by the University of Pennsylvania Press. It will contain a good deal of unpublished information about him and clear up some mysteries, thanks to my having been given access to masses of letters and documents owned by the descendants.

I need very much to know the background of the above oil, and if possible to read the letter owned by the New Hope descendants from whom you acquired it. Can you give me their name? Or do you perhaps own the letter? I'm inclined to suspect that you may have sold this wonderful primitive work by this time. But do give me a steer, as I have the greatest curiosity about it, and would also love to see the original!

Are there any Hicks oils around that I ought to see, in your bailiwick?

Sincerely yours,



Alice Ford

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April 14, 1951

Miss Nedra Jackson, Art Editor  
Fort Worth Star Telegram  
Fort Worth, Texas

Dear Miss Jackson:

I am enclosing our publicity release in relation to the forthcoming exhibition entitled "Young Generation".

I thought you would be particularly interested since two of your home town artists are in this small group to be presented to New York -- Cynthia Branta and George Grammer. You will note that Kelly Fearing of Austin and Robert Preusser of Houston are among the exhibitors, giving Texas twenty percent with eleven states represented.

No doubt you can obtain photographs directly from these artists, but if there is any other information you desire, please do not hesitate to communicate with me.

Sincerely yours

EGH:la

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓  
**San Francisco Chronicle**

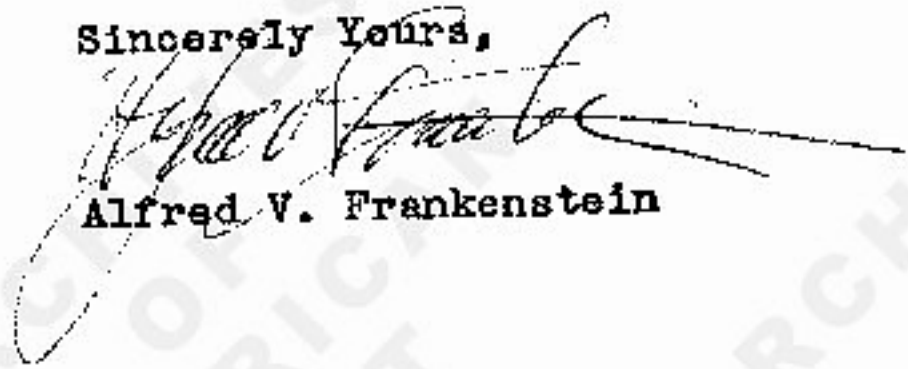
April 25, 1951

Dear Mrs. Halpert -

Enclosed is a photograph of a Peto which has just been brought to my attention. As you will see, it is exceedingly close to the one at the Museum of Modern Art, down to and including the Lerado postmark on the letter at the lower left. The picture belongs to Edward Ill of 51 Hill Street, Southampton, Long Island, whose father had a summer place at Island Heights and acquired a number of Petos directly from the artist. Mr. Ill's sister has another big Peto on her ranch in Wyoming, but she has so far ignored my requests for a photograph of it.

With kindest regards

Sincerely Yours,

  
Alfred V. Frankenstein



April 18, 1951

Mr. Charles Z. Offin  
251 West 57 Street  
New York, N. Y.

Dear Mr. Offin:

I did not answer your letter sooner as I tried to find some names which would not be as commonly known. Among the recommendations I would include the following:

Dr. Harry A. Blutman  
125 East 63 Street  
New York, N. Y.

Dr. and Mrs. Michael Watter  
1924 Rittenhouse Square  
Philadelphia, Pennsylvania

Dr. and Mrs. Abram Kanof  
80 Linden Boulevard  
Brooklyn, New York

Mr. and Mrs. James Schramm  
2700 South Maine Street  
Burlington, Iowa

Of course there are many others distributed around the country. We have many photographs of the things that they purchased from us, but you will have to communicate with these collectors directly to get their permission, as well as a complete listing.

Sincerely yours

EGHla

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May 18, 1951

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Stanley:

It is always good to hear from you and I love receiving packages packed by Neiman-Marcus.

In our American Folk Art Gallery we try to concentrate entirely on objects created before 1850, and our weathervanes are chosen because of their aesthetic quality as well as the period. Unfortunately the fish you sent me is of a very late date and is really a lightening deflector which superseded the weathervane about 1880 or 90 in some parts of the country and included a figure to simulate the weathervane idea. We have never purchased these as they were out of our time category and none of our collectors have any special interest in this group. Thus, I can neither buy this nor suggest an exchange which would be beneficial to you.

It would be amusing in one of the Marcus' homes in Woodstock this summer. How about using it as a house gift? If I get any other ideas, I shall write you, or if you have any suggestions for me to follow through, I shall be delighted to do so.

You have not been in New York, or in any event in the Downtown Gallery, in a long time. I hope to see you soon.

Sincerely yours

EGHla

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.


April 26, 1951

Dear Mrs. Halpert:

Thank you very much for your letter of April twenty-fourth. We have the September, 1948 issue of Art News, and I will show it to our Acquisitions Committee at their meeting on May first.

With best regards and many thanks,

Yours sincerely,

  
John Walker  
Chief Curator

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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April 3, 1961

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

When I sent you the photograph of the copy of "Colossal Luck" I just assumed that you would have no occasion to reproduce it at any time, but it occurred to me that I should write you about it so that there will be no misunderstanding.

The owner of the copy does not wish to have the photograph used for any purpose other than as a permanent record, and under no circumstances will he permit reproduction in a catalogue, book, magazine, newspaper or any other printed form, nor does he want any reference made to it in any way.

As I advised you, I put one photograph in my file and sent one to the Frick Library, in addition to the one sent to you.

Incidentally, do you think it would be possible for me to obtain the balance of the photographs of the Harnetts reproduced in the Magazine of Art article? I should be very glad to pay for the prints for those or any others which you did not send me. I should also be glad to photograph some of the drawings if you would send the originals to me, in order to complete my records.

Sincerely yours

ESHla

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*enter in Photo M*

MASTERPIECES in AMERICAN FOLK ART . The Downtown Gallery . 32 East 51 . New York

June 12 / June 29, 1951

9758

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct after the date of sale.

1170	MR. GEORGE W. BROWN	1846	William Prior	1
1170	MRS. GEORGE W. BROWN	1846	William Prior	2
1096	THE GEORGE BROWN CHILDREN	1846	William Prior	3
1189	GIRL WITH DOLL	1836	I. Bradley	4
	BOY AND PET DOG	c. 1840	Joseph Stock	5
1185	TOMB OF THE WASHINGTON FAMILY	c. 1820	Anonymous	6
1186	SISTERS IN ST. AUGUSTINE, FLORIDA	c. 1810	Anonymous	7
1190	THE INNKEEPER, PAWTUCKET	c. 1840	Anonymous	8
1190	THE INNKEEPER'S WIFE, PAWTUCKET	c. 1840	Anonymous	9
	WATERCOLORS :			10
1217	MAN ON HORSE	1838	Louise Werner	10
1213	MAN AND WIFE	c. 1860	Anonymous	11
1147	BAILEY MOURNING PICTURE (pinprick)	c. 1800	Anonymous	12
✓ 1229	STILL LIFE WITH GRAPES -	c. 1840	14/13/2 Anonymous	13
	FRUIT IN WATERFORD BOWL	c. 1820	Anonymous	14
✓ 1214	GATHERING THE BLOOMS	c. 1810	Anonymous	15
1143	STILL LIFE WITH WATERMELON	c. 1810	Anonymous	16
	PHILADELPHIA GENTRY	c. 1815	J. Smith	17
	VELVETS :			
	MOURNING PICTURE "LEFT ALONE"	c. 1810	Anonymous	18
	FORMAL FRUIT PIECE	c. 1820	Anonymous	19
	ABUNDANCE	c. 1820	Anonymous	20
	STILL LIFE WITH WATERMELON	c. 1820	William Stearns	21
	FRACTURE :			
	BIRTH CERTIFICATE, JOHN H. GENTZEL	c. 1844	Anonymous	22
1224	BIRTH CERTIFICATE, JOHANNES SCHAUB	1795	Anonymous	23
1216	BIRTH CERTIFICATE, ISAAC LANG	1843	Anonymous	24
✓ 1230	BIRTH CERTIFICATE, JACOB LEHNEBERGER	1810	841874 Anonymous Franklin Co.	25
	POTNAM FAMILY RECORD	1844	John T. Adams	26
	EMBROIDERY & WATERCOLOR :			
	MEMORIAL PICTURE - RITTER	c. 1826	Lydia Ritter	27
	FAREWELL!	1818	Elisabeth Booth Masters	28
1069	JEPHTHAH'S RASH VOW	c. 1820	Mary I. Rogers	29
	PASTEL :			
	WOMAN IN ROBERTS CHAIR	c. 1830	Anonymous	29a



May 24, 1961

Mrs. R. Oppenheim  
3508 Bancroft Road  
Baltimore 15, Maryland

Dear Mrs. Oppenheim:

At your suggestion I wrote to Robert Knipschild and have just received four really superb canvases, all priced at the same reasonable figures.

I hope that you are planning to be in New York shortly as I do not want to hold these pictures out of circulation too long.

Sincerely yours

EGHla

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



not to publishing information regarding sales transactions.  
readers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**MASTERS INC.**  
**66 W. 48th ST.**  
**N. Y. C.**



THIS SIDE OF CARD IS FOR ADDRESS

*Edith Meyer Helfert*  
*The Downtown Gallery.*  
*32 East 57th St.*  
*Nyc 22*

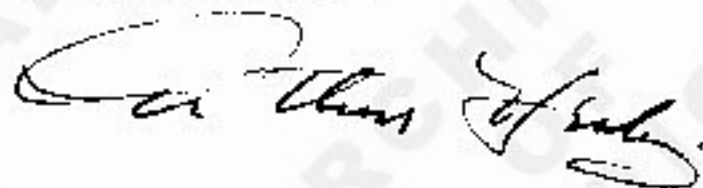
MIDDLEBURY COLLEGE  
MIDDLEBURY  
VERMONT

DEPARTMENT OF FINE ARTS

(Mrs. Halpert, continued)

With the hope that you might be able to help  
us out.

Most gratefully yours,



Arthur K. D. Healy

AKDH:jps

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# RESTORATION OF PAINTINGS

old and modern

ALAIN G. BOISSONNAS

315 WEST 25th STREET  
NEW YORK 1, N. Y.

Telephone: BR 9-6751

025-7493

Downtown gallery  
32 East 51th Street  
New York 22, N.Y.

April 9th, 1951.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir :

Following your request, I have the pleasure to send you the estimate of the paintings you have shown to me Friday afternoon.

Flat surfaces by Arthur G. Dove, waxcolor on canvas 36 x 27.

It has one scratch and the red square is badly spotty. Those spots are deep in the color and it will be very difficult to remove them. They may still be seen after restoration.

Cost of restoration \$ 50.00

Graphite and blue by Arthur G. Dove, wax-color on canvas, 35 x 25.

It has five black scratches; probably it will not be possible to remove them completely; one small hole which may be fixed with wax-adhesive.

Cost of restoration \$ 50.00

This painting could maybe be relined to fix the hole very well and to remove the bulges in the corners. But as the paint is soluble in heat and in dampness it would be a very difficult process.

Additional cost for relining \$ 200.00

Clouds by Arthur G. Dove, waxcolor on tin 21 x 16.

It has a scratch on the left side, upper part and some missing paint in the middle left.

Cost of restoration \$ 20.00

Very truly yours,

Alain G. Boissonnas



DEPARTMENT OF ART  
DIVISION OF EDUCATION

April 2, 1951

*Young artists*

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mr. Alan:

I have been waiting for the return of my paintings from the Virginia Museum in Richmond, but I am hurrying my thanks and appreciation to you for your consideration of my work. I am indeed happy and honored by your kind interest.

My paintings will arrive today, and Mr. Katz, who is Chairman of the Art Department at Hampton Institute, has assured me that photographs of my work will be sent to you at the earliest possible moment. Due to the long processing of the Kodachromes, black and white copies will be sent to you first.

Mr. Katz wishes to be remembered to Mrs. Edith Halpert, and sends his regards to Mr. Stuart Davis.

Respectfully yours,

*Benjamin Wigfall*  
Benjamin Wigfall

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April 4, 1951

Mr. Kitt G. Sapp  
9629 Linwood Boulevard  
Independence, Missouri

Dear Mr. Sapp:

When I received your biographical data, I noticed your birth date as 1923.

It is very embarrassing for me to write you about this as age plays no part in a work of art, but in this instance the situation is of a special nature. The exhibition, as you probably know, is to be called "The Young Generation" and the idea was to include not only artists new to the New York galleries, but artists within the age of 35. I am sure you will understand that such being the case, your work will not fit into this particular show.

However, if you would like to send the pictures on just the same, we shall be glad to have them in our sales room where we can show them privately to our clients.

Sincerely yours

EGH:la

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1951 MAY 2 PM 7 49

DEA798

DE-LLB373 NL PD=DETROIT MICH 2=

CHARLES ALAN=DOWNTOWN GALLERY

32 EAST 51 ST NYK=

YOUR OFFER 3000.00 AGREEABLE ON SHAHN BUT CANNOT GIVE  
YOU DEFINITE CONFIRMATION OF PURCHASE UNTIL AFTER OUR  
NEXT TRUSTEES MEETING MAY 14TH DOES THE PAINTING STILL  
GO TO DALLAS IF WE ACQUIRE IT PLEASE REPLY BY LETTER  
REGARDS=

JOHN S NEWBERRY JR=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



## FAMOUS-BARR CO.

Miss Edith Gregor Halpert

-3-

May 17, 1951

perhaps other of your painters. I am sure that you must feel that your artists are as good, or better, than any American painters, or else you would not have them. On the other hand, every other good gallery in New York who handles American painters feels the same way. For every painter who continues to live, there will be a thousand forgotten, and from a monetary standpoint, none of us are good enough to know whose paintings will be valuable fifty or a hundred years from now. Many paintings bought at a price from \$500 to \$5000, at the present time, will be lucky to be worth \$100 at a future date, whereas relatively few will be worth considerable more than their present values. In my opinion, the whole French school, starting with the Impressionists, is selling at ridiculous prices, and I think it is scandalous that any one other than a museum director should buy paintings for \$25,000 on up into astronomical figures. The individual collectors who buy these expensive paintings are usually people with a lot of money who think it is fashionable to own expensive paintings, and have not the knowledge, taste, or initiative to find equally good painters who can be bought at a reasonable price. While these people acquire many of the top paintings which have already stood the test of age, they will not take a great loss on these if the value goes down as they will be able to donate them to museums. However, the people who are buying paintings because they have been painted by famous French artists, and who do not obtain top examples of the artist's work, are in for a terrific shellacking. Unfortunately, most of the tycoon collectors are in this category.

When I first started collecting, I paid from \$500 to \$2000 for American painters who are, even today, considered outstanding. For only a few of them would I be able to get half of what I paid for them, if I had to sell. A painting has to enhance in value at least one-third to allow for the gallery's commission before a collector can get his money out of it. Then, too, galleries are in the business of selling paintings- not buying them- and are never interested in buying a painting from you unless the artist has greatly enhanced in value, or unless enough money will be made on a new purchase to compensate for the trade-in.

I will give you a case in point in which your gallery is involved. This case is partially responsible for the fact that I haven't done business with you and it has also influenced other art collectors in St. Louis along the same line. You sold a small early Merin to Mrs. Leonard Strauss for \$1500. I have yet to find any one, including museum directors, who thinks that this Merin is a good example of his work, and all of us feel that the price was too high for this painting. It was, obviously, a case of a collector

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STATE OF NEW YORK  
DEPARTMENT OF LABOR  
DIVISION OF INDUSTRIAL SAFETY SERVICE  
EMPIRE STATE BUILDING  
NEW YORK 1, N. Y.

EDWARD CORRI  
INDUSTRIAL COMMISSIONER

THOMAS F. MOORE, JR.  
FIRST DEPUTY INDUSTRIAL COMMISSIONER

EDWARD A. NYEGAARD  
DEPUTY INDUSTRIAL COMMISSIONER

ARTHUR A. FARRELL  
DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 14, 1951

22  
32 East 51 St. Corp.  
32 East 51 Street  
New York 22 NY

Copy to:

Lash Iron Works  
474-476 Water St.  
New York City.

Gentlemen:

In reply to your letter dated May 4, 1951 relative to the approval of the installation of window cleaners' anchors at the above premises, as a compliance with item #2 in our notice of March 19, 1951 requiring you to:

2. Install and maintain two approved anchors on each mullion adjacent to fixed sash windows. Rule 21-3. (vertical pivot and fixed sash windows) 2nd floor north)

please be advised that Inspector F. G. Scholl reported under date of May 11, 1951 that all work in connection with the above requirement has been satisfactorily completed. Therefore, the above violation is dismissed of record.

The above approval has no application to any other requirements that may now be pending.

Very truly yours,  
Arthur A. Farrell, Director  
Division of Industrial Safety Service.

by W. J. Burke  
Supervising Inspector  
Bureau of Factory and  
Mercantile Inspection

wfb/mv



**Wadsworth Atheneum**  
**Celt, Morgan and Avery Memorials**

Hartford 3, Connecticut

Telephone 7-2191

May 22, 1951

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

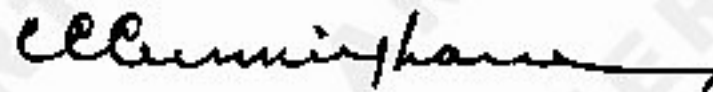
At a meeting today, of my Art Committee, they voted to purchase the BEN SHANN, Ave., for the Schnakenberg Fund. The picture was sent off today, air freight, to Minneapolis, and should reach them in plenty of time.

The price you quoted was \$3,000. I presume that this does not include the usual 10 per cent discount to museums. Would you be good enough to send me a bill, which I shall have approved for payment? We are all, naturally, delighted that the picture has come into our collection.

Inasmuch as this was a special meeting, I did not bring up the matter of the Zorach at this time. We expect to have another meeting within a week or so, and I will let you know regarding our decision on this.

With best regards,

Very sincerely yours,



C. C. Cunningham  
Director

ccc/mtl

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA  
CHAPEL HILL

DEPARTMENT OF ART  
PERSON HALL, ART GALLERY

April 17, 1951

Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York, 22, New York

Dear Mr. Alan:

Under separate cover I am mailing you  
three additional photographs of the painting  
Interior Forms as you requested.

In accordance with your wish to keep  
prices of paintings down, I am willing to  
lower mine as follows - Interior Forms \$300  
Shifting planes \$300, Still Life Composition 200.  
I hope this is satisfactory.

Hoping for a successful show.

Sincerely Yours,  
George J. Kachergis

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



April 24, 1961

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Dwight:

Indeed I remember Mrs. Noun. Since she is interested in buying the picture, and since she is so closely associated with the Art Center, I suppose we shall let the Tam go for \$200. If this is satisfactory I shall send a bill.

Of course I hope to see at least one Marin, one Tam and one Zorach remain in Des Moines.

I am dying to get the inside dope on the low down you referred to. Perhaps you will remember some of the juicy details when you come to town.

My very best regards to the Kirsch family.

Sincerely yours

EGHla

740 PARK AVENUE

Dear Mr. Halpern -

I thought you would  
enjoy these birds. Hope  
to see you this week or  
next.

Like you about the  
same. I go to see again  
this time.

I see Shelburne this  
night, must see my  
Museum.

affectionately

Eliza Webb



DONALD A. SHELLEY  
BOYERTOWN, R. D. 2, PA.

May 23, 1951

Dear Edith,

It was certainly a pleasure to see you over here, and I hope you will be coming back again before long. Perhaps the next time, with Esther not tied down to a school schedule, we can entertain you more comfortably down at the house as I would liked to have done this time.

Altogether, I guess it was a great sale, and I believe lots of people were able to replenish stocks which in recent months have been rather depleted. Of course, as I warned, competition like we have around here always takes the prices upwards, but experience has proved to me that there are some bargains in nearly every sale not matter how difficult.

This is also a note to remind you to write to the National Gallery--- John Walker and Magill James--- or talk to them if you see them shortly about a NATIONAL AUDUBON CENTENNIAL SHOW.

It should certainly be done this fall without fail. Can't you enlist the assistance of other New York people like the Museum of Modern Art and Whitney people in writing also. Let's do the best we can this year for Audubon.

Many thanks,

Donald

May 10, 1951

Masters Mart, Inc.,  
66 West 48 Street  
New York, N. Y.

Gentlemen:

On April 18th I purchased a number of items from your furniture department, with the understanding that they would be delivered within a week to ten days. All the items, but one, arrived satisfactorily and I was very pleased with the service. However, the two rugs I ordered at the same time did not reach me within the given time, and because I had to completely furnish the apartment, I was obliged to purchase other rugs. Will you therefore please cancel the order -- under these circumstances -- and refund the deposit.

Sincerely yours

ECH1a

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



May 18, 1951

Miss Cynthia Brants  
Edgehill Road  
Fort Worth, Texas

Dear Miss Brants:

I thought you would like to see the enclosed,  
and to learn that this picture has been sold.  
We have also sold the watercolor to a New York  
collector and I think you would be pleased  
with the general response to your painting  
in this show. As a matter of fact, we think  
that it has been a great success and should  
be of help to all the "Newcomers".

Sincerely yours

EGHla



# WESTERN UNION (27)

W. P. MARSHALL, PRESIDENT

1220

## SYMBOLS

DL - Day Letter

NL - Night Letter

LC - Deferred Cable

NLT - Cable Night Letter

Ship Radiogram

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The filing time shown in the date line on messages and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAA166 DL PD=DETROIT MICH 15 1159A=

CHARLES ALAN, DOWNTOWN GALLERY=

1951 MAY 15 PM 1 31

32 EAST 51 ST=

SHAHN COMPOSITION FOR CLARINETS AND TIN HORN PURCHASED FOR MUSEUM COLLECTION BY BOARD OF TRUSTEES AT MEETING YESTERDAY. 2000 DOLLARS TO BE PAID IMMEDIATELY AND 1000 WITHIN A YEAR IF CONVENIENT TO YOU PLEASE SEND YOUR BILL TO MY ATTENTION IF YOU WISH TO PUBLICIZE THE PURCHASE IN NATIONAL ART MAGAZINES OR NEWYORK PAPERS WE ARE DELIGHTED TO HAVE YOU DO SO IF PAINTING HAS BEEN PHOTOGRAPHED KINDLY SEND ME A DOZEN PRINTS OTHERWISE IT WILL BE DONE  
HERE REGARDS=

JOHN S NEWBERRY JR= (



May 31 1951

Miss Alice Ford  
262 East 61 Street  
New York 21, N. Y.

Dear Miss Ford:

You may keep the photograph you referred to,  
and when I get a chance I shall look up to  
see what information we have in connection  
with the painting.

As you know, I own a "Peaceable Kingdom"  
of which I may or may not have given you  
a photograph, together with a painting of  
"Apollo and Marsias". You might want to see  
all of these when you come in to look at the  
"Lion and Cubs".

Sincerely yours

BH1a

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searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

c/o American Express Co.  
Geneva, Switzerland

3 April 1951

Dear Mrs Halpert,

after much enquiry and delay  
I have finally discovered that the State  
Department not only did not pay you for  
the photographs of Harnett paintings mentioned  
in your letter of June 27<sup>th</sup> 1950 but has  
lost all track of the original purchase order.

As they were to be reproduced in  
a periodical that the government no longer  
publishes, I think we had better close  
the matter privately. So that you should  
never think of me as a phony, I therefore  
enclose my check, with a thousand apologies,  
for \$3 — Many thanks.

Cordially yours,

Edward Rostiti



8 May 1931

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Lin Thompson  
Rowantree Pavilion  
Blue Hill  
Maine

Dear Lin Thompson:

Berkely Express estimates that the Zorach cat will weigh, crated, about 125 lb. It is a handsome granite sculpture, somewhat abstract, carved from a Maine boulder, and represents a Maine coon cat. We could also send you some exceptionally fine Zorach drawings of cats - very inexpensive.

We can send flower paintings by Brice, Karfiol, Kuniyoshi, Lea. Most of our boys are city-folk and seldom paint flowers.

Beside the above we can send you about a half dozen tiny easels by Reuben Tan. These all relate to Monhegan (which should be of interest to your customers) and sell for about \$25. They are very complete little paintings and would make wonderful souvenirs of a Maine summer. We can also supply about the same number of very small Lea watercolors, to sell for the same price.

And I shall put together a good group of inexpensive drawings etc. by various artists, which, knowing your set-up and the type of visitor you attract, might be of interest.

Would you let me know the date you would like these, and which packer you would like us to use? Why don't you have everything assembled at one point and send a small truck down? Then things could go uncrated and you would save a great deal of money.

If I do come to Maine this summer, I will probably spend all my time on Monhegan, so - unfortunately - I may not see you. Anyway, all my best wishes for a flourishing summer.

Sincerely yours,

Charles Alan

May 26, 1951

Mr. Joseph G. Butler, Director  
The Butler Art Institute  
624 Wick Avenue  
Youngstown 2, Ohio

Dear Joe:

We have just shipped via Railway Express prepaid, the painting by Eterovich you were good enough to lend for the exhibition. For your information the show was a tremendous success and we hope that a number of the artists get started toward a active future.

Several days ago I received a carbon of a letter addressed to you by Mrs. Gardner of the Metropolitan. I too had hoped that she had more information. I purchased the picture from Mme. Spohn a music teacher residing in Pearl River, New York. She told me that she had acquired these pictures from a grandchild of Mr. Hasting, who had commissioned Harnett to paint his favorite subjects for a dining room. They had remained in the possession of the family until Mme. Spohn bought them in 1948. The information corresponds entirely with Mrs. Gardner's records.

Sincerely yours

EGHla

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Independence Mo  
April 11th 1951.

Edith Gregor Halpert  
New York N.Y.  
Dear Miss Halpert.

Your letter informing me my  
picture would not be living in  
your show was a great disappointment  
to me. I had no way of knowing  
the show was "Young Generation"  
an age limit of 35 - you didn't give  
me that information in your cor-  
respondence.

We Artists in the Mid-West consider  
it a thrill of a lifetime to be invited  
to hang one's work in a N.Y. Gallery  
so after I had carried out all instruc-  
tions and shipped the painting feeling  
exalted, I gave the information  
to my friends and newspapers.

When your publicity comes out in Art  
Magazines it is going to be very  
embarrassing and places me in an  
untenable position. Sincerely  
Stettin



# THE SOCIETY OF THE NEW YORK HOSPITAL

Created by Royal Charter

June 18th, 1771

Maintains

THE NEW YORK HOSPITAL

68th to 71st Street, York Avenue to East River

THE NEW YORK HOSPITAL - Westchester Division

White Plains, N. Y.

May 11, 1951

OFFICE OF THE SECRETARY

525 East 68th Street

New York 21, N. Y.

Telephone - TRafalgar 9-9000

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The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

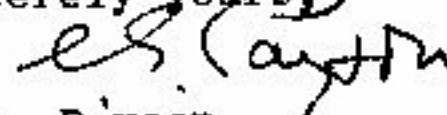
Attention: Mr. Allen

Dear Mr. Allen:

Confirming our conversation with you yesterday, we shall definitely want the oil painting by Zerbe (blue one) which you had set aside for us. The price we understand is \$200.00.

We appreciate your holding it for us until June 15. If you will deliver it and bill us at that time, we shall send you a check at once.

Sincerely yours,



L. G. Payson  
Secretary and Treasurer



May 4, 1951

Dear Mrs. Halpert:-

Thanks so much for your letter.

The thought of having a cat sculpture by Zorach is thrilling indeed.... but just how heavy would it be? We have all kinds of art collectors who are always looking for "names" in the art world, so that we might sell it. But one never knows. I sold a very expensive oil by Paul Klee at the end of the season, but could not sell the relatively inexpensive little Doves!

So... do let me know about the cat.

I look forward to some paintings from you... and the more flowers and cats you find, the better. But I do want to tell you that even if your store-rooms do not supply these subjects, please send on ten or twelve paintings, collages, etc... which you like and which you think would fit in. I am not by any means concentrating on purely abstract paintings, but am trying to get together a collection of things which will appeal to all tastes.

Our new department for small paintings has been extremely popular all year round, and Wesley Leas' things would be a great addition. In this department, I also want pen drawings, pencil sketches, and anything that is really good.

Sorry I can not get back to New York, but will have to do all of my business by mail this spring. Maybe you will find your way north this summer. I hope so.

Yours very sincerely

Lia Thompson

Price

Kaufman

Kaufman (Heller)

Lee

May 10, 1951

Mr. George E. Culler, Director  
Akron Art Institute  
69 East Market Street  
Akron 6, Ohio

Dear Mr. Culler:

Have you had any further word in relation to our claim? We are eager to get this matter settled so that the necessary repairs may be made and the objects replaced in our stock.

I am so sorry about the prints that I promised you. They are all out on exhibition and I had hoped to have them returned long before this. Just as soon as they do get back I shall send you a list of those available for the Akron Art Institute.

Sincerely yours

EGH:la

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



# THE MAY DEPARTMENT STORES COMPANY

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## FAMOUS-BARR CO.

ST. LOUIS 1, MO.

NEW YORK OFFICE  
1240 BROADWAY

EXECUTIVE OFFICES

May 17, 1951

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

I enjoyed hearing from you, and you are right, that I am busy, but I am interested in Art and, while I agree with some of your statements, so many of them I disagree with - that I can't help wanting to express myself.

In the first place, I realize the problem of a New York gallery with high expenses and a commission of 33 1/3%. I also realize that few galleries have been able to make a substantial profit operating with such a high overhead. However, I emphatically disagree with your statement that the most creative painters are the least productive. While there are some creative painters who are not productive, I believe the converse true - that a man with a creative urge has to express himself and therefore paints a great deal, and often has a tremendous output. In my opinion, a painter who spends months on a canvas gets involved in technique and loses his fresh creative approach to painting. I was startled by the fact that you had received only 9 Stuart Davis paintings in the past five years, as I consider him one of the better painters in this country. There are several things possible, in his case. Perhaps he is producing more pictures and only submitting a few to your gallery. Such is the case of many American painters who are close friends of mine. The reason, in these cases, is that the gallery is not interested in selling the paintings at a low price, because experience has shown that they sell only approximately a certain number of paintings during the year, and, therefore, the higher the price of the paintings, the better they are able to pay for their overhead. However, in my opinion, this is a very short-sighted approach to the problem, for if these oil paintings could be sold for \$100 to \$200 each, the market would increase so greatly that instead of selling one or two pictures a year, many pictures might be sold. Peculiarly enough, many artists are prey to this type of

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May 28, 1961

Mr. Anthony W. Eterovich  
2209 Hood Avenue  
Cleveland 9, Ohio

Dear Mr. Eterovich:

Several days ago we shipped your paintings by Railway Express and they should reach you within the next few days.

I want to take this occasion to thank you for your cooperation in making this exhibition possible. It was a huge success from the point of view of attendance and publicity. In addition, directors of a number of major museums visited the show and made notes of the artists with the intention of inviting them to a national exhibition.

For your information there were reviews in the following publications, as well as the local papers in the various territories represented.

New York Times  
The Compass  
Christian Science Monitor  
New Yorker  
Pictures on Exhibit  
Art News  
Art Digest  
Herald Tribune, N.Y.

Sunday May 6  
May 6  
May 12  
May 12  
May issue  
May issue  
May issue  
May 18

Sincerely yours

EGHla

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Wychwood Corporation

WESTFIELD, NEW JERSEY

ARTHUR R. RULE, PRESIDENT - 580 FIFTH AVENUE - NEW YORK CITY

April 18, 1951

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

My dear Miss Halpert:

We enclose herewith what information we have about the Wooden Indian as well as a receipt, which you requested. It might be interesting to you to know that somewhere beneath the paint, there are some "slugs" showing that he must have been in the cross-fire of some Kentucky feud; as he stood near the Court House in Louisville, that is understandable - in Kentucky.

I was sorry to learn there was difficulty in getting the Indian out on the first effort and it was my fault as I had given instructions that nothing was to leave the office. I hope "Black Hawk" proves to be all you expect and as I have no place for him here, I am grateful to you for having taken him off my hands.

Yours very truly,

*Elizabeth W. Rule*

Elizabeth W. Rule

EWB/mh

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**BORIS MIRSKI**



**ART GALLERY**

ETCHINGS  
PAINTINGS  
WATER COLORS  
FINE FRAMING

OIL PAINTINGS  
RESTORED

166 NEWBURY STREET - BOSTON 16  
COMMONWEALTH 6-5894

22 May 51

Dear Edith:

A Hurried note to tell you the Levine CORONATION has  
been sold to

Mr and Mrs Spencer Cowan  
88 Church Street  
West Roxbury Massachusetts

George Brewster, who is doing over for the Cowans  
a hundred and fifty acre estate near Brockton, is  
particularly anxious to know if you are coming to  
Boston in the near future; if so would you let me  
know?

Faithfully,

A handwritten signature in dark ink, appearing to be 'Boris', followed by a horizontal line.

Boris Mirski

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



1 37  
**MASTERS, INC.**

*for Everything You Need*

SIXTY-SIX WEST FORTY EIGHTH STREET • • NEW YORK 19, N. Y.

Plaza 7-2323

May 23, 1951

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Patron;

We are in receipt of your letter dated May 18th and wish to advise once again the special orders cannot be cancelled.

When you were quoted delivery date of one week to ten days, it was an estimate that the manufacturer gave to us and is not binding.

If you will notice on your sales slip, in red letters, it states that circumstances beyond our control may delay your order. It also states that special orders cannot be cancelled once work has started on them.

We will do everything in our power to have the mfg. rush this order to you.

Very truly yours,

*Andy Gilman*  
Andy Gilman  
Furniture Dept.

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

84.30  
18.75



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

But finally, the only important consideration is how much enjoyment the owner has in living with a picture, and what that is worth to him.

## EGH1a

Sincerely yours

of other major artists, like Ben Shahn, Yusef Kariakshi, to assure Davis some form of livelihood. The same is true we have to get the best prices for these pictures in order small canvases averaging 12" x 16" in size. Consequently, I ordered by a New York collector. The balance payments his most recent one, "Yellow Red" priced at \$4500, and priced at \$4000, purchased by the Virginia Museum; and picture. This included two major works, "The Champion" east five so we have received from him exactly nine less productive. You mentioned Stuart Davis. During the same period, the picture was in no better position to take possession, since the work of the artist are for the other hand, the picture was in no better position to



May 31, 1961

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you so much for sending me the photostatic prints. They are fascinating in relation to the over all pattern of the artist, and throw considerable light on Pete as well.

I have very little to report in the way of any new material. There has been quite a lull in informative visitors.

Sincerely yours

EGH:la

April 26, 1961

Mr. Bennett Cerf  
Random House  
457 Madison Avenue  
New York, N. Y.

Dear Mr. Cerf:

During a week end in New Hope, I spent some time with the Harry Rosins. He, as you may know, is a sculptor of considerable importance, and has received many awards. For many years he lived in Tahiti, where he married a native girl and returned to this country.

On various occasions I have heard fascinating tales of his experiences in Tahiti, and was delighted to see two of these published in the local Gazette. It occurred to me that this would make excellent material for a book by an artist, which has a public appeal aside from the fact that there are innumerable references to Gauguin and his life in Tahiti. There are an amazing number of colorful tales of the people as seen by some one with rare imagination and humor, based on a personal experience of long duration -- not as a visitor, but as one of the "folks".

Of course he can illustrate the book in line drawing, or with a much more original method we discussed.

I have no interest in this other than to help the artist. Harry Rosin may be reached merely by writing to him at New Hope, Pennsylvania, but I should like to have the two pamphlets returned as I am eager to keep these stories. Since we are neighbors, I can send for them at your convenience.

Sincerely yours



CONTEMPORARY FOLLOWERS OF HARNETT exhibited at The Downtown Gallery, April 13 to May 1.

George Cope	Still Life	1910
GEORGE COPE	Still Life	(undated)
M. A. WAAS	Solid Evening's Enjoyment	1885
R. LABARNE GOODWIN	Dead Grouse	(undated)
W. S. REYNOLDS	Time, Religion, and Politics	1894
T. H. HOPE	Older and Smoother	(undated)
T. H. HOPE	Midnight	(undated)
J. D. ORALFANT	Violin and Music	1886
W. S. REYNOLDS	After the Concert	(undated)
Attributed to J. F. PETO	Still Life	(undated)
J. F. PETO	Still Life	1880
J. F. PETO	Card Rack	1882
J. F. PETO	Take Your Choice	(undated)

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Mrs. J. C. RATHBORNE  
POWELLS LANE  
WESTBURY, L. I., NEW YORK

-2-

our dear friend, Mrs. Webb, has, but I do have some very  
nice old things that you might like to see.

Very sincerely,

*Georgie W Rathborne*

(Mrs. J. C. Rathborne)



1261 San Pasqual  
Pasadena 5  
California

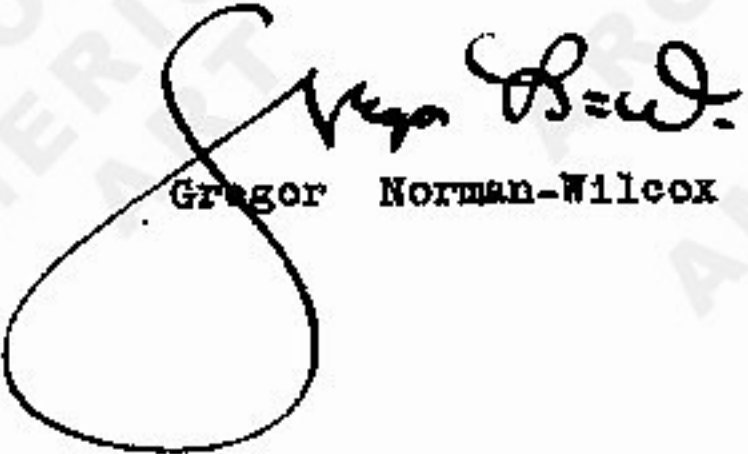
Sunday, - 20 May

Dear Mrs. Halpert:

Seeing your name in print will be no novelty to you, but it's always a comfort when our efforts get a little recognition.

Pay no attention to those captions, which are "corn" contributed by the editor; I had called them just "Two little girls and the same number of cats."

Best wishes to you. Grace says hello, too --

  
Gregor Norman-Wilcox

Edith Gregor Halpert

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# FORT WORTH STAR-TELEGRAM

MORNING ★ EVENING ★ SUNDAY

COMPLETE ASSOCIATED PRESS SERVICE

Fort Worth 1, Texas

April 25, 1951

Mrs. Edith G. Halpert  
DOWNTOWN GALLERY  
New York, N.Y.

Dear Mrs. Halpert:

We are carrying the release on your "New Generation" show this coming Sunday. However, the artists do not have available photographs of their work in the show, and I would appreciate your sending them to me. In addition to George and Cynthia's, I also would like one of Kelly Fearing's.

Wish I could be in New York to see the show. It sounds very interesting.

Thank you for sending me the photographs.

Sincerely,

Nedra C. Jenkins

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May 18, 1961

Mrs. E. E. Gardner  
Metropolitan Museum of Art  
Fifth Avenue at 62 Street  
New York, N. Y.

Dear Mrs. Gardner:

As you probably know, we sold one of the two Ducks painted by Harnett, to the Butler Art Institute. The reason I asked him to write to you is that I have mislaid all the papers in connection with my purchase from Mae Spohn, who gave me complete data regarding the painting.

You may recall that I showed you this data indicating that they were painted to order for some one and that you found the information you had on record corresponded with this.

May I ask you a special favor in connection with this? Can you give me the documentary data that you have in your file. Perhaps some day I will locate Mae Spohn's original papers. Meanwhile, I am eager to supply the basic information to Mr. Butler. Your courtesy will be appreciated.

Sincerely yours

EGHla

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



DONALD A. SHELLEY  
BOYERTOWN, R. D. 2, PA.

May 16, 1951

Dear Edith,

I presume by Biblical Scenes in paintings you mean American paintings, primitives, am I right? I do not recall any at NYHS, but feel sure that in the Garbisch Collection there are some--- actually I believe some of them may have come from you. Why don't you ask them this question, and see if they can supply the details you need. I am afraid I am not enough of a Biblical student to distinguish those of the New Testament from the Old without doing some real serious research.

I would venture to suggest that a survey of the various large Folk Art collections would reveal quite a large number, but that the variety of subject-matter would be limited to a few themes. Occasional Pa. Frakturs touch on these themes, but rather rarely, for as you know they are more apt to be decorative layouts than pictorial themes with action.

The Pennypacker Sale will have some nice Frakturs and watercolors in it, but I hear competition will be keen. Several persons have written already they are planning to attend, so I imagine that prices will be high, although there are many other primitive items that might interest you. I have not looked over the material too closely, but it should be a very active sale. The exhibition is on Sunday, so you might find it convenient to drive over and see what it looks like--- of course prices here I have found are apt to go higher even than New York on something like this. But I would not want to give you the wrong impression, for there may be something you would think quite reasonable.

The Abraham Lincoln and The Berkshire Hotels are both pretty good, G's usually stay at the former. Hope the slides reached you O.K.

Very thanks, Donald

*Edith and I are very sorry we cannot offer to keep you with us, but we have already made some tentative arrangements. We will try to catch you for dinner or something, if you find you are coming over.*

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# H E N R Y D R E Y F U S S

4 WEST 58<sup>TH</sup> STREET, NEW YORK 19, PLAZA 3-8030

JULIAN S. EVERETT  
ASSOCIATE  
JOHN D. BEINERT  
ROBERT H. ROSE  
WILLIAM F. H. FURCELL

CALIFORNIA OFFICE  
988 SAN PABLO ST  
PASADENA 5, CALIFORNIA

April 19, 1951

Mr. Charles Allen  
The Downtown Gallery  
32 East 61st Street  
New York, New York

Dear Charles:

I yesterday gave Mr. Levy the data we have collected on Commodore Bainbridge, and authorized him to go ahead.

The sum agreed upon between us, as I understand it, is \$450.00 for the drawing of Bainbridge. If we also prepare a drawing of Hull, that price would be \$350.00. This would make a total for the two drawings, if and when we decide to go ahead with both, of \$800.00.

Very sincerely,

JE:R

CC: Julian Levi

May 31, 1951

Mr. William H. Eisendrath, Jr.,  
Exhibition Committee  
The Arts Club of Chicago  
400 North Michigan Avenue  
Chicago, Illinois

Dear Mr. Eisendrath,

I too enjoyed your visit and hope that you will call on us more frequently.

As I advised you at the time, we are glad to cooperate with you and within the next few days I shall send you a list of about twenty museums and collectors who own works by Ben Shahn so that you may have a larger nucleus to work with in the event that some of these collectors will not lend.

The same holds true with Stuart Davis, but of course the selection can wait until late this year when -- God willing -- he may have a picture available for exhibition. How about Raymond Breinin? We are planning a one man show next season and it might be an interesting experiment to have a premiere in Chicago -- his home town. At the moment I think he has a number of paintings on the verge of completion right in his studio and we have a group here which should make an excellent show and an interesting cross section of the most established and the almost most established artists. Let me know so that we can get started on our plans.

Sincerely yours

ESH:la

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



April 14, 1951

Miss Esther I. Seaver, Director  
The Dayton Art Institute  
Forest and Riverview Avenue  
Dayton 5, Ohio

Dear Miss Seaver:

Thank you so much for your kind invitation.

Much as I would like to be present on this occasion, it is impossible for me to leave New York at this time.

Sincerely yours

EGH:la

Neiman-Marcus

DALLAS 1, TEXAS

April 19, 1951

MISS EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST ST.  
NEW YORK 22, N.Y.

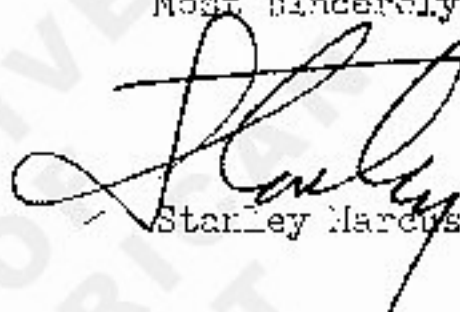
MY DEAR EDITH:

On receipt of your letter I discussed the pictures with Jerry and we are both inclined to believe that the Clarinet picture is the one that we would want for the Museum. Naturally, we don't want to make a decision until we see it, but it would be my judgment that you would have a good chance to sell it to the Dallas Museum.

Was the price that you quoted one that was a Museum price, or an individual's price?

With best regards, I am

Most sincerely yours,

  
Stanley Marcus

SM:fp

P.S. Please have this shipped directly to the Dallas Museum of Fine Arts, Fair Park, Dallas.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 7, 1961

Mr. Roy R. Neuberger  
21 East 87 Street  
New York, N. Y.

Dear Mr. Neuberger:

The series entitled "WAR" by Jacob Lawrence  
comprising fourteen panels in tempera, has  
a current valuation of \$4900.

Sincerely yours

EGH1a

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April 14, 1951

Mr. Arthur Millier  
Los Angeles Times  
Los Angeles, California

Dear Mr. Millier:

To prove that my trip to California was not entirely social, although I did have a swell time with the Milliers and others. I am enclosing a publicity release which is self-explanatory.

You will notice that two of the twenty exhibitors are from your home town -- Chuey and Tedesco, who will be among those making their first public appearance in New York. This morning I had occasion to show the entire collection to one of the magazine critics, and two museum directors happened to drop in at the time. All three were wildly enthusiastic about the exhibition and the idea of the show, with all the superficial excitement about what are commonly called the "blob and squirt school". It is particularly interesting that the cross section indicates a much greater accent in the direction of expressionism and represents a real variation in personal approach.

If you would like to have photographs of the Chuey and Tedesco, you can obtain them directly from our mutual friend Frank Perls, and if you want any others, I shall be glad to send them to you.

Meanwhile, cherie and my best to Mrs. Millier.

Sincerely yours

EGHla

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May 28, 1961

Mrs. Leonard Straus  
630 West Polo Drive  
Clayton, Missouri

Dear Mrs. Straus:

A few days ago I learned, very much to my amazement, that you were greatly dissatisfied with your purchase at this gallery. I am referring to the John Marin which I obtained from Alfred Stieglitz for you, while he was functioning at An American Place. I recall the incident, and recall that I brought over quite a group for your selection and was greatly impressed with your choice, since, in my estimation, it was one of the top Marins of that period.

If it is true that you are unhappy with the picture, I would appreciate very much your cooperation in returning this Marin for exchange. As you may know, we are sole agents for the artist and consequently have a complete cross section of his paintings here dating from 1903 to 1961, and including every phase in his career. We shall be delighted to take back your painting and have you choose any other example in that price range for your collection. If you prefer, we could send you several pictures you may choose so that you may have an opportunity to live with the picture for a time before making your final decision.

We pride ourselves on the fact that in our twenty-five years we have one hundred percent "repeat collectors". We also pride ourselves on the fact that during this period not more than ten pictures from this gallery have appeared at auction, and I feel most unhappy that we now have you break our record with a "dissatisfied customer" -- if the information I received is true.

Once again may I say that I would be most appreciative if you would send the picture to us at your earliest convenience and do come in at your leisure, when you are next in New York. It will be nice to see you again.

Sincerely yours

ENH1a

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# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, Director

LLOYD GODDARD, Associate Director

MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

April 27, 1951

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Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing two Museum checks---one in the amount of \$17,115.00 to cover the purchase of William Zorach's sculpture, The Future Generation, Arthur G. Dove's pastel, Plant Forms, and William Brice's water-color, Flowers at Night, for our permanent collection; and the other to cover the purchase of Mitchell Siporin's drawing, The Market Place, by Mr. Moses Schupf, 100 Riverside Drive, New York.

We will deliver the Siporin to Mr. Schupf after the close of our exhibition on May 6th.

Sincerely yours,

Director

Enclosures (Checks)

11/26/66



April 24, 1961

Mr. John Walker, Chief Curator  
National Gallery of Art  
Washington 25, D. C.

Dear Mr. Walker:

If you do not find a copy of the September, 1948 issue of The Art News which reproduced "Colossal Luck" on the cover, I shall endeavor to obtain one for you. It was reproduced in many other publications including the Downtown Gallery brochure published in 1945; The Museum of Modern Art catalogue "Art in Progress", 1944 Plate 12. Moreover "Colossal Luck" was exhibited as follows:

Detroit Society of Arts & Crafts	Nov. 1939
Chicago Arts Club	March 1940
de Young Museum, San Francisco	April 1940
Nelson Gallery, Kansas City	July 1940
Portland Art Museum, Oregon	Aug. 1940
Rochester Memorial Gallery	Nov. 1941
Museum of Modern Art	
"Art in Progress" exhibition	1944
Hyde Collection	Aug. 1946
Boris Miroki Gallery, Boston	May 1947
Downtown Gallery	
Harnett Retrospective Exhibition	April 1948

Sincerely yours

EGH:la

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May 18, 1961

Masters, Inc.,  
66 West 48 Street  
New York, N. Y.

Gentlemen:

I wrote you on May 10th requesting that the two rugs be cancelled. At that time I pointed out that when I placed the order on April 18th I had a delivery promise of one week to ten days, indicating that the latest date would be the 28th of April. The tenant to whom I rented the apartment was willing to wait until that date. All the furniture arrived on schedule.

It is now May 18th, exactly one month since I placed the order and I cannot under any circumstances use these rugs as I was obliged to make a replacement for the tenant long before.

Thus, since you failed in your original agreement I see no reason why I should be obliged to be stuck with these rugs. Will you therefore be good enough to return the deposit.

Sincerely yours

EGH:la

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April 18, 1961

Mr. Horton May  
2222 South Wagon Road  
St. Louis, Missouri

Dear Mr. May:

In a recent issue of the Art News I read with great interest, an article on St. Louis collectors, and was impressed with the fact that you have -- according to the list -- only one American painter in your collection. As a matter of fact, I was greatly intrigued and I am expressing my curiosity. I wonder whether it is because the St. Louis Museum has no annual American shows to acquaint its public with what is going on in contemporary art, or whether you are acquainted with the work of American artists and just don't like it.

As director of a gallery concentrating entirely on American art, I am naturally eager to see a great acceptance of our native "product". For instance, we represent such men as Paul Burlin, Stuart Davis, Yasuo Kuniyoshi, Jack Levine, John Marin, Ben Shahn, Charles Sheeler, Karl Zerbe and many others whose names are listed in the enclosed. All of these artists have been accepted for a great many years. Even internationally their reputations have spread and there seems to be a strong feeling that they are among the most creative artists of our period.

I should very much like to have the pleasure of meeting you and of showing you some examples to demonstrate that our enthusiasm is well founded. Meanwhile, if you like, I shall send you photographs to illustrate this fact. In any event, I do hope that you will give the American artists some consideration in the future.

Sincerely yours

EGH:la



# CITY ART MUSEUM OF ST. LOUIS

*Forest Park 5*

*President:* DANIEL K. CATLIN • *Vice-President:* THOMAS C. HENNING • *Director:* PERRY T. HATBONE • *Secretary:* MERRITT S. HITT

April 27, 1951

Mrs. Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:-

Thank you so much for your letter of April 18th which I would have answered sooner had it not been for the pressure of work during the last days of the Vienna Exhibition which closed on Sunday.

I very much appreciate your writing to me along the lines you did because it has provided an incentive to review the program of the City Art Museum in respect to contemporary American art over the past ten years. Contrary to your impression, I think the example of the City Art Museum might be helpful to you in "spreading the Gospel" elsewhere.

The 1948 Collectors' Exhibition which you refer to contained 60 paintings, 14 of which or virtually 25%, were by American artists. These were as follows: Albers, Dehn, Feininger, Freedmann, Greene, Hartley, Jones, Knaths, Moller, Muzenic, Stuenkel and Weber. This was the American representation in an international group of 20th century artists including English, Italian, French, German, Mexican, Russian, Swiss and Spanish painters. Had St. Louis artists been included in the exhibition, the percentage of Americans represented would have been much higher. They were excluded in this case only because their works are constantly on exhibition at the Museum in our series of local group shows, and in the Annual Missouri Exhibition. But it brings up an important aspect of St. Louis collecting habits. St. Louisans are active and consistent collectors of local art.

I am sure it would interest you to know that in the past ten years the City Art Museum has acquired 37 oils by American painters (12 by artists of this region), 14 watercolors, 5 drawings and 7 sculptures. This is in addition to a large number of less important works allocated to us by the W.P.A. A list of these 64 works by artists' names is attached.

The Museum's activity in this field has been supplemented by the program of Washington University. In 1946 the University acquired 11 modern American works out of a total of 25, a large percentage of which (as much as we have room for) is on exhibition at the Museum most of the time. The University purchasing program in American art is continuing, as you know.

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April 5, 1961

Mr. Murray Berkowitz  
FROST BROTHERS  
San Antonio, Texas

Dear Mr. Berkowitz:

Enclosed you will find photograph of Breinin's  
oils which are available, including "Enveloping  
Blue" which is in our current exhibition of new  
paintings by all the artists.

The size and prices are listed on the reverse  
side of each photograph.

Thank you so much for sending me the publicity  
and advertisements. I hope the show is continuing  
its success and that collectively we are really  
accomplishing a rare pioneering job.

My best regards.

Sincerely yours

EGH:1

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may be published 60 years after the date of sale.

*Wright*

April 7, 1951

Mr. Lewis Stark  
Americana Reserve Room  
New York Public Library  
42nd Street and Fifth Avenue  
New York, N. Y.

Dear Mr. Stark:

At the suggestion of Mr. Lloyd Goodrich of the Whitney Museum, I am sending to you the de Bry engravings. I shall greatly appreciate whatever information you can supply in connection with these.

If you would prefer to give the data to Mr. Goodrich, it will be entirely satisfactory, as he is a member of the Foundation to which these prints will be donated if they are of any value.

Sincerely yours

ESHLA

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May 26, 1961

Mr. Allan McNab, Director  
University of Miami Art Gallery  
Coral Gables 46, Florida

Dear Mr. McNab:

We shall indeed be glad to cooperate with you in any plans you may have for your gallery. A complete list of our group is enclosed.

In the case of Marin, our arrangement with him exclude one man exhibitions outside of this gallery. However, we have finally succeeded in making an adjustment in this arrangement in such instances where an institution is prepared either to purchase or to guarantee the sale of one painting from the show. Do you think that you could plan such a guarantee? We can include one or two paintings priced at \$1000 to make the guarantee a relatively easy one.

Wont you write to me shortly as I am planning to leave for my vacation during June.

Sincerely yours

EGHla

THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

April 10, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

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Dear Mrs. Halpert:

Thank you for your letter of March 6th. If all goes well I will be in New York next Tuesday and Wednesday, the 17th and 18th to pick out the paintings and sculpture for the Purchase Exhibition. The artists in this group were selected by a committee and it will be necessary for us to borrow five works by each artist priced at \$1000 or less. I hope that we will be able to include both Stuart Davis and Ben Shahn.

I will make an appointment with you by phone Tuesday.

Sincerely,

*E. H. Dwight*  
Edward H. Dwight  
Assistant Curator

*Apr 23 - May 31*

*5 Shahn*  
*5 Davis*



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April 14, 1951

Miss Martha Villepique  
Art Editor  
Chanute Tribune  
Chanute, Kansas

Dear Miss Villepique:

The clipping service sent us your March 12th  
article on Kansas painters and there was  
reference to Floyd Johnson in this article.  
Thus, I thought you would be interested in  
the release of an exhibition which opens  
here on May 1st, and which should be one  
of the high lights of the New York art  
season. We are particularly excited about  
the work of Floyd Johnson, who will be  
represented with his "Family Portrait" and  
"Small Town at Night".

Sincerely yours

EGH:la

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

May 21, 1951

Dear Mrs. Halpert:

It was nice to hear from you again! I have dug out what I could on the Merganser Duck (and its mate) bought by the Butler Art Institute and send you a carbon of my letter to Mr. Butler. I had hoped to find more, but this is all I have from my interview with Miss Spohn. I had no information on where Mr. Hastings lived, but somehow have an impression it was up the Hudson somewhere, or maybe that's where Miss Spohn came from.

Our mutual acquaintance in San Francisco has been very quiet lately, I wonder what new horror he's cooking up! I get downtown so seldom these days - things are humming up here with a pneumatic drill under every desk - but hope to see you before too long.

Sincerely yours,

*Elizabeth E. Gardner*

P. S. We looked all over France and Italy last summer for Harnetts and were very disappointed not to find even one!

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088 05 1523

**DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS**

May 4, 1951

Miss Edith Gregor Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I was glad to talk to you Tuesday night, but was sad that we missed out on the Shahn Clarinet Player. I went to see Stanley Marcus at the hospital next morning - and he was even sadder than I! But we both agreed that the only way to deal with you (especially on Ben Shahn) is quick, and we, being Southern boys, have been too slow. Seriously, we were sorry to miss that Shahn because Ben S. had told Stanley he thought it was one of his best.

Yesterday I went to see the paintings you sent to T.C.U. at Fort Worth and think it is a very good group. Is the Stuart Davis "Terminal" not on the market? (Is it the one formerly in Pepsi Cola?) I was not familiar with Rainey Bennett's work but liked his watercolor "Canal Street."


What prices could you make to us on these paintings:

Rainey Bennett	Canal Street, New Orleans	List \$200.
Reuben Tam	Northern Terrain	\$550.
Ben Shahn	Ave	?

I remember a Shahn of a man (and woman) eating. (Man had "flowered" shirt on). Of course that is sold?

Wish I could see your "Newcomers" show. The group you picked sounds interesting. I hope to gather a show of 60 or 70 such newcomers next season - if we live through this season.

Best regards,

  
Jerry Synwatters,  
Director

JB: jr

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FAMOUS-BARR CO.

Miss Edith Halpert

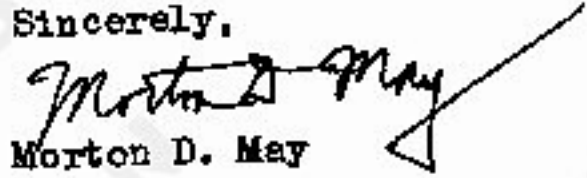
-2-

April 20, 1951

work. However, I do not collect the way many people do, as I am not interested in having a collection of any particular technique or nationality. The pictures I buy must, (1) be excellent works of art; (2) must be very appealing to me (many good pictures I can admire, but not want in my collection); (3) must be bought at a very cheap price. The last reason is the real reason that I have not purchased a Davis or a Marin, in that both of these painters have been recognized as outstanding, and already command prices that are higher than I am willing to pay. I am certainly in no position to argue about what paintings are worth, but I have had sufficient experience in the art market to know that it is very difficult to get your money out of a painting if you wish to sell it, unless you have bought it at a very cheap price in the first place. I also know that the galleries in New York are usually not interested in selling painters at a cheap price, as they cannot pay their gallery overhead unless the painters, whom they represent, command good prices. I do not mean to intimate that I do not buy paintings from the New York galleries, as a great majority of my paintings have come from the New York galleries, but most of the people with whom I do business know, by this time, that they must not only offer me a painting of top quality, but it must be at a very inexpensive price.

Some galleries have learned, over a period of years, what I am interested in, have sold me as high as twelve paintings at a time, but I am rather short of cash, at the present time, and it will probably be some time before I am able to again buy a quantity of pictures.

Sincerely,

  
Morton D. May

MDM:hvs

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April 25, 1951

Mr. Donald Bear, Director  
Santa Barbara Museum of Art  
State and Anapamu Streets  
Santa Barbara, California

Dear Don:

Just as a matter of curiosity, did you get the painting from Mrs. Gary Cooper? Since so much gossip has been floating around about the pair, I wondered whether she had changed her mind, or whether she went through with her original plan.

It was good to hear of you from Paul Cook. He is a very nice person and I enjoyed meeting him. When are you coming to town? Do let me hear from you.

My best to you and Esther.

Sincerely yours

EGHla

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like to see at a later  
date.

Thank you again for  
your kindness and  
hoping to hear from  
you again in the  
future.

Sincerely yours,  
Jimmy Myers

be handled before purchases are made.  
So let's hope all goes well. If we  
don't succeed altogether now - well keep  
on trying - and I do think that we're  
on the right track for a good future  
program of acquisitions, if you'll go along  
with us here as you did through the  
years at Nebraska.

Mr & Mrs Fred Wells are over from  
Lincoln for the week-end and have  
been giving us some of the low-down  
on what goes on there, and I do mean  
low down -

As ever

Imyue



SHELBURNE MUSEUM  
INCORPORATED  
SHELBURNE, VERMONT

MRS. J. WATSON WEBB  
PRESIDENT  
HARRY H. WEBB  
VICE-PRESIDENT  
DRIAN P. LEED  
TREASURER  
MRS. F. D. SCHOONOVER  
ASST. TREASURER  
LEWIS N. WIGGINS  
DIRECTOR  
FREDERICK P. SMITH  
CLERK

May 10, 1951.

Dear Mrs. Halpert:

Please accept the sincere thanks of the Board of Trustees and myself for the stage coach panel you so kindly have given to the Museum.

Your gift has been recorded in the Museum's gift book which will be on permanent exhibition at the Museum when it is officially opened.

We deeply appreciate your help and interest and hope when the Museum is completed you will be proud of having had a part in it.

Sincerely yours,

*Julia L. Webb*

Mrs. J. Watson Webb

Mrs. Edith Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

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# 740 - 200

848 West Grant Street  
Baton Rouge, Louisiana  
May 15, 1951

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

From the news that I can gather at this remote spot, it's evident that you have done a fine job with the Newcomers Show. I want to express again my gratitude to you for having selected one of my paintings to be a part of that exhibit. I am deeply honored.

Sincerely,

*Burny Myrick*

Burny Myrick

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STATE UNIVERSITY OF IOWA  
IOWA CITY

DEPARTMENT OF ART

May 17, 1951

Mr. Charles Alan  
Downtown Gallery  
32 East 51st street  
New York, N.Y.

Dear Mr. Alan:

We have now virtually completed arrangements for our drawing show which we have titled "Six Centuries of Master Drawings", and we hope to have it hung toward the middle of next week. Our official opening date, however, is scheduled for the 17th of June when our catalogue will also be ready.

We realize that one of several concrete evidences of our success in an exhibition of this nature would be a large number of sales, and in all our preparations, our advertising, invitations, etc., we are working diligently to encourage these sales, not only to private individuals but to other public institutions throughout the Middle West. We already have your price list for the drawings you loaned us and we trust it is safe to assume that you would allow us to quote these prices whenever there is an individual inquiry. It occurred to us that you might be willing to make a discount on these prices in cases where we are approached by a college, museum, or some such institution that may wish to buy. If so, we will be glad to prepare a separate (and secret) list on the discount prices. If this is agreeable, please let us know what discount you could give and we will arrange our separate lists accordingly. Of course in any sale, public or private, the University collects no commission.

Again, please be assured the department will do its utmost to encourage buying.

Yours very truly,

*Wayne Kowach*

Wayne Kowach,  
assistant to Dr. Heckscher.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



(C)

Independence Mo  
May 1st 1951

Edith Geyer Halpert  
New York  
N.Y.

Dear Mrs Halpert.

I was over joyed to receive  
the catalogue of the new show  
at The Foundation Gallery. starting  
May 1st with my name and work  
listed there-in

Thank you very much for your  
kind consideration

Sincerely  
Edith G. Halpert



# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

Monday, Pm  
April 16 1951

Dear Edith:

Do you remember Mrs. Maurice Noun of Des Moines who was in your gallery with me last November when we were looking at the Tams and Marins? She is on our exhibition committee and one of our staunchest members - She is interested in buying, for herself, Tam's "Roots of the Forest" - priced \$200.- on your invoice to me (as Special Museum prices) - She asked me to enquire your price to her -

Regarding other acquisitions: I am making recommendations to the authorizing committee this week and we'll probably want to hold over the ones being seriously considered (paintings & sculpture). I'll notify you when we decide - and the rest will be packed for shipment back to you via Berkeley next week. There are several tactical problems to

(over)

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April 4, 1961

Mr. Donald M. Mattison, Director  
Art School of the John Herron Art Institute  
Pennsylvania and 16th Streets  
Indianapolis, Indiana

Dear Mr. Mattison:

Several days ago David Fredenthal mentioned that he was invited to teach at the John Herron Art Institute School. Subsequently it occurred to me that it would be of interest to your school and to the students to see a collection of his paintings during his teaching term. If so, we shall be very glad to assemble a group for this purpose.

Would you please let me know your thoughts on this subject shortly.

Sincerely yours

DMH:la





JAY R. BROUSSARD, DIRECTOR

# LOUISIANA ART COMMISSION

OLD STATE CAPITOL  
BATON ROUGE 10, LOUISIANA

April 8, 1951

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Mrs. Edith Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert;

I have learned from Burny Myrick, that your gallery is planning a show of young painters, I believe May 1-19th, and that he will have two paintings included in this show.

I would greatly appreciate if you could send me what-ever advance information and news release you are planning for the promotion of this show. I would like to play it up here in Louisiana, since Burny is a Louisiana artist, and our function is to promote the work of our artists.

Possibly you have no idea what such an agency as the Art Commission, so I am taking the liberty of sending you under separate cover, copies of our publications.

Wishing you all success with this exhibition, and thanking you for your prompt attention to this request, I remain for the meantime

Sincerely,

*Jay R. Broussard*  
Jay R. Broussard  
Director

JRB/ph



April 18, 1951

Mr. Perry Rathbone, Director  
City Art Museum  
St. Louis, Missouri

Dear Mr. Rathbone:

Recently I had occasion to refer again to an earlier copy of the Art News which featured an article on the City of St. Louis, and its collecting propensities.

What impressed me -- for obvious reasons -- is how little is being done in connection with American art. Now that we have succeeded in breaking down even the far west and the South in the acceptance of contemporary American art, I wonder why we have failed so in St. Louis. Certainly many of our artists are on par with the names I find listed. Most of them have been accepted as leaders in their respective categories. But, in looking through our records, I find that during the past ten years the St. Louis Museum acquired only two pictures from this gallery directly or indirectly. The latter applies to the John Marin and the former to the now famous "Red Staircase" by Ben Shahn.

Please bear in mind that this letter is not in the nature of a complaint, but more in the field of research to ascertain what we can do about "spreading the gospel" into St. Louis. Won't you drop me a not when you have time.

Sincerely yours

EGHla

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either the director or committee - There is  
a lot of educating needed here still -  
especially among the Trustees --- which is  
going to take a lot of patience -  
So just hang on! maybe  
we'll get past a few more crises  
and get somewhere eventually -

Best regards

Douglass

April 3, 1951

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

For the past two years I have been working on a series of short, human interest articles to be called "Profiles of Collectors". Following their appearance serially in "Pictures on Exhibit", they will be published in book form.

I have interviewed collectors for this purpose in many states of the Union as well as in New York and I think a good deal of interest will be aroused by these articles. They might possibly even give other persons of means the idea and desire to collect art!

It occurs to me that among your wide acquaintanceship you surely know several collectors who would make interesting subjects for these "Profiles". If you think any of them would care to be included, would you please advise me to that effect at your convenience.

With kindest personal regards, I remain

Sincerely yours,

*Charles Z. Offin*

CHARLES Z. OFFIN  
Editor and Publisher

CZO/MP





PAINTING

Zerbe  
Feininger  
\* Thalinger  
Conway  
\* Schweig  
Martyl (2)  
Knaths  
Guston  
Greene  
Gatch  
Shahn  
\* Barker  
Hayter  
Tamayo  
Berman  
Freedman  
Di Martini  
\* Shane  
\* Smith  
Bishop  
Eilshemius  
\* Krause (2)  
Hamcke  
Gropper (2)  
Blanchard  
Litvak  
\* Vorst  
Kopf  
\* Boeschenstein  
\* Radulovich  
\* Green  
Jones  
\* Burket  
\* Oetel

WATERCOLOR

Zerbe  
Feininger  
Conway  
\* McKinnie (2)  
Marsh  
Di Martini  
Berman  
Burlin  
Dehn  
Marin  
\* Jacobi  
\* Shryock  
\* Green

DRAWING

\* Reinhardt (2)  
Hartley  
Shahn (2)  
Fett

SCULPTURE

Calder  
Flannagan  
Smith  
\* Fitzgerald (2)  
Hancock  
Wickey

\* Denotes artists from St. Louis or from this region.

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Dennison

7 April 1931

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Dear John:

Yesterday your letter of March 31 arrived. And thank you for it. I hope you have received the customs declaration I sent you to sign, as the paintings can not be released until I send that. We also had to make out something called a "Pro-forma Invoice". I am not worried, but I don't want to let clearing these paintings ride.

Mr. Rosenberg is back in business - and Mr. Ratner is off to Europe. I guess we'll have to let that ride for a while. You are correct about your account with us.

I found your letter extremely interesting, also the enclosed criticism. I had dinner with my sister last night and told her about it. She is coming to the gallery next week to read this. At that time I am going to give her a list of the paintings that were shown. I am going to suggest to her that she make a list of specific questions concerning the Japanese critics reactions to these paintings, and forward this list to you. If she likes this idea and follows it, then perhaps Mr. Ate and the Geijutsu Shincho critic could reply directly to her. Anything written in Japanese she can get the NY Times to have translated. Incidentally, she is going away for six weeks soon to get a divorce and she is saving up this type of material because she can write those pieces while she is out of New York. I would appreciate it very much if you could me a copy of the G. S. magazine.

You will be interested to hear that Stuart Davis finally completed, after six years, his painting called THE MELLOW PAD. Now that it is finished one sees how clearly your picture is the basic compositional idea for this large one. Our whole Spring Exhibition seems especially good this year. I wish you were here to see it.

As usual, I have nothing exciting to relate to you. I am hoping to go to California for two weeks the end of May. As you know, I love that part of the country, and I have many old friends there. If things work out, one of my friends will be in New York while I am there and I will be able to use his house in Bel-Air during my stay there.

My best to Jean and yourself.

Sincerely yours,



Page - 2  
Mrs. Edith Halpert

have always felt that a show has to be rounded out, particularly in a vicinity such as this. The jury was asked for a certain number of pictures which they could not find. This is the first time that any jury that we have had was unwilling to go along and round out an exhibit for us. If it had not been for the proposed publicity angle I would have asked again and again for more pictures, for I think any jury should provide what is requested particularly when they are a paid jury.

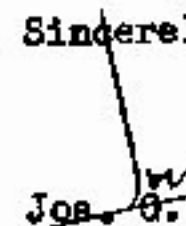
I must say, I thought the show was very good and a number of others, whose opinion I respect thought so also. Again I am sorry if the publicity seemed to you to seem to reflect on your reputation. I would not have thought so.

We have received a bill from David Rosen in the amount of \$350.00 which is stated to be for relining and restoring Still Life by Harnett. It was my understanding that the picture needed only relining. As Mr. Keck relined Still Life with Violin for \$100.00 and as Lowy has relined several pictures for us for less than \$100.00, I am wondering if Rosen has made some mistake.

We are sending separately publicity which appeared on Spencer's Watch Factory. We have not yet published anything on the Harnett because we are just writing to Mrs. Gardner today concerning the background of the picture.

Dorothy and I will certainly let you know in advance when we are coming to New York next.

Sincerely yours,

  
Jos. G. Butler,  
Director

JGB:ee

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HAVENS, WANDLESS, STITT & MONTGOMERY

70 PINE STREET

NEW YORK 5, N.Y.

VALENTINE B. HAVENS  
(1886-1948)

EDGAR G. WANDLESS  
WILLIAM BRITTON STITT  
J. SEYMOUR MONTGOMERY  
HERBERT A. TIGHE  
CARROLL J. DICKSON

DAVID K. EDWARDS  
JOHN B. BERGER, JR.  
ALVIN M. SUCHIN  
JOHN K. RICHARDS, JR.

May 8, 1951

Miss Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

My dear Miss Halpert:

I am enclosing the offprint on the Horn Papers,  
which I spoke to you about at the Straus's last week. I  
hope you enjoy it as much as I did. I should appreciate  
your returning it to me when you have finished, as it is  
my only copy.

It was a pleasure to meet you the other night,  
and I hope that if you ever come to Princeton you will  
let us know, and come and see us.

With kind regards,

Yours sincerely,

*Seymour Montgomery*

JSM:J  
Enc.

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THE UNIVERSITY OF CHICAGO  
CHICAGO 37 • ILLINOIS


THE CENTRAL ADMINISTRATION

May 2, 1951

Dear Edith:

This morning I received your listing "Newcomers." I do want to send you a warm word of congratulations; you are always the adventuresome one. Does this mean much to the young 'uns!

With kindest regards,

  
Albert Christ-Janer  
Director  
Humanities Development

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York City

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# THE MAY DEPARTMENT STORES COMPANY

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## FAMOUS-BARR CO.

ST. LOUIS 1, MO.

NEW YORK OFFICE  
1440 BROADWAY

EXECUTIVE OFFICES

April 20, 1951

Miss Edith Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

I read your letter of April 18th with considerable interest and I am pleased to make your acquaintance, if only by letter. I receive such a volume of correspondence from galleries that I seldom answer them, but I have heard of you for so long, know your gallery and your painters, and feel that your letter warrants an answer. I would first like to say that it has been my intention to come into your gallery on numerous occasions during the past several years, but I have only been in New York once or twice a year, and then only for several days, and I have been unable to completely cover the galleries on 57th street, with whom I am well acquainted. However, I will definitely make an effort to come in to see you the next time I get to New York.

In reference to my collection, I do not think that the Art News article on St. Louis collectors meant to infer that I do not have any pictures by American painters in my collection. However, at the present time, my collection has been mentioned, primarily, because of its large number of Beckmann's. The only other school I have concentrated on is German Expressionism, and most of my recent purchases have been made with the intention of building up this phase of my collection. Outside of German Expressionism, I have a very limited number of European paintings represented in my collection. Actually, I have a large number of American paintings, although the number of different nationally known painters are few. I have 2 Knaths, 1 large Hartley, 1 Bodkin, 1 Morris Davidson, and a large number of Maurice Freedman's. In addition, I have many paintings from local St. Louis artists, some of which you probably know, such as Conway, Drewes, and Quest. Also, I have several works of the Englishman, Hayter, who is now an American painter.

I am well acquainted with the works of your painters that you mention in your letter to me. Two of them I consider to be outstanding, John Marin and Stuart Davis, and some day I may want to acquire some examples of their

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# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

May 14, 1951

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

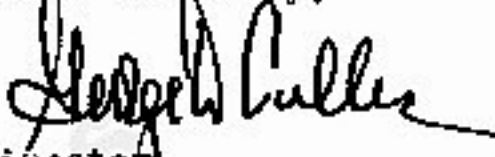
I have made inquiries from the insurance people about your claim, and received much talk of checking this and that and the other. I have sent your letter on to the representative, Mr. E. M. Wichter, the Akron Savings & Loan Building, Akron 8, Ohio, who promises that he will write you giving a complete report on the status of things. It may be of benefit to have it on paper.

I am pleased that you still have us in mind with reference to the prints, and I shall look forward to receiving the list.

I should not close without telling you how much we appreciated Ben Shahn and the job he did for us here. I wish we could have had the time with him without the tension and hurry connected with judging the show. I think his calm, and the definiteness of his judgments were all the more remarkable under conditions which were inevitably rather trying. The press reaction has been very favorable, with commendations to him for coherent, straightforward and courageous judging. I hope to send him some of the clippings as soon as I can get straightened around. I have also heard many fine reports of the talk he gave in Cleveland. The whole area was most fortunate to have him here.

My mail tells me that things are as lively as ever at the Downtown Gallery. Your friend Mr. Butler was in the other day looking quite fit after his three months escape from the cares of exhibitions, etc.

Yours sincerely,

  
Director

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**Mrs. Webb continued**

Ms A 18 v 54

Shelburne Vermont  
Shelburne Vermont  
Shelburne Vermont

gallery.

As soon as you have our new lady figurehead photographed I should like to have a copy as we may be able to locate some identifying material in doing further research on it.

Sincerely yours

EGH1a

and that specific details entered on the card.  
When the title story can be incorporated in one placard,  
no object in making lengthy cards on individual objects  
as: "The Great Wall"; "The Great Wall"; "The Great Wall"  
etc. etc. There is

Store India; Japan; China; Siam; Thailand;  
Indonesia; we have considered the situation on other  
rooms, giving up nothing of the specific experience. You  
it would be a good idea to type the placards in each  
available to maintain some uniformity. Also, I think  
have sufficient material to show them but felt it  
on which there is no date available, another where we  
in the past.

Let me know what you think of this. Lawrence will send you the card with the small book which he will send in a unit for identification. Meanwhile we are working out a numbering system so that every object and the two photographs will correspond for quick identification, and for future permanent cataloging. What material we have in the way of biographical notes on specific artists like Bellamy, Killion, Schenckel etc., will be typed for the large books only, which in turn will eventually provide the basis for a final catalogue.

I hope Mr. & you are not over-working too much and I look forward to seeing you early in July when I can have a better opportunity to study the objects to incorporate more descriptive material similar to the sheets we made for you in connection with the objects from this



# THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272  
CABLE ADDRESS "ARTCLUB"

May 24, 1951

Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I want to tell you how much I enjoyed my visit with you in New York a few weeks ago.

The Arts Club would like to plan an exhibition of 12 pictures by Stuart Davis, and I know that you will not be able to loan any examples, but you so kindly offered to help me in the location of Davis' paintings, so that I may write the various Museums and private collectors who have these paintings for their permission to loan to our exhibition.

Should you have an example or two at the time of our exhibition, which we scheduled for March, 1952, I certainly would appreciate your loaning the same to us.

Hoping to hear from you, and with kind personal regards, I am

Yours sincerely,

*Bill*

William N. Eisendrath, Jr.  
Exhibition Committee

WNE:MB

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NEWPORT  
RHODE ISLAND  
16th April 1951

Dear Mrs. Halpert:-

I feel a little embarrassed.

I should have returned to you the portfolio of photographs a long time ago, but I completely forgot about it. My frankness, I hope, will not shock you.

I have heard about you from two persons lately and what I have heard is not bad.

I hope to see you soon. Do let me know about your next visit to Boston. When in New York, I will certainly come in to see you.

Sincerely yours,

*Maxim Karolik*

Maxim Karolik.



THE UNIVERSITY OF TEXAS  
THE COLLEGE OF FINE ARTS  
AUSTIN 12

DEPARTMENT OF ART

April 21, 1951

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
22 East 51 Street  
New York 22, N.Y.

Dear Mr. Alan:

In reply to your letter of April 13 I am sending you under separate cover three additional prints of my painting The Red Sea.

The price I have placed on this painting is \$600. I am not at all eager to reduce the price since The Red Sea is one of my major paintings and has gained considerable recognition in Texas and the Southwest, receiving one of the major awards in last year's Texas Annual. However if the price must be reduced, my absolute minimum is \$550. The other painting of mine which you have, Man in a Tide Pool, received special recognition in this year's Texas Annual and is priced at \$500. I will consider ~~reducing the price~~ on Man in a Tide Pool to a minimum of \$425.

I am grateful for your interest and patience.

Sincerely yours,

*Kelly Fearing*  
Kelly Fearing

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May 10, 1951

Mr. Morton D. May  
2222 South Warren Road  
St. Louis, Missouri

Dear Mr. May:

Needless to say, I was exceedingly gratified to receive a reply from you and one which was so complete and illuminating. It is indeed generous of you to have taken the time in your busy life, to give me this consideration, and I am most appreciative.

Now, of course, I am especially eager to make your acquaintance, and do hope that when you are next in town you will drop in for a chat.

Your explanation of your acquisitions, and the reasons therefor is most interesting. I well realize, after studying your reply, that we who deal in American art are in a relatively unfortunate position. Unlike the European dealers who work in unison in promoting an individual artist, or a group of artists, each of us function as a lone wolf, because of the nature of our business. We do not buy and sell, but merely act as agents functioning on the 33 1/3% commission basis. For this we supply the complete facilities and pay for rent, personnel, printing, advertising, postage, promotion, etc. As a business man you must realize that 33 1/3% commission with the current prices of overhead, gives us little profit. We are lucky if we clear, and in most cases have to subsidize the gallery with some other department. In my case it is the American Folk Art which pays the deficit. Thus, we cannot give any discount on large purchases or small purchases, from our commission.

On the other hand, the artists are in no better position to make reductions, since the most creative of the artists are less productive. You mentioned Stuart Davis. During the past five years we have received from him exactly nine pictures. This includes two major works, "The Champion" priced at \$4000, purchased by the Virginia Museum; and his most recent one, "Mellow Pad" priced at \$4500, and purchased by a New York collector. The balance represents small canvases averaging 12" x 16" in size. Consequently, we have to get the peak figure for these pictures in order to assure Davis some form of livelihood. The same is true of other major artists, like Ben Shahn, Yasuo Kuniyoshi,





TEXAS CHRISTIAN UNIVERSITY

FORT WORTH, TEXAS

May 23, 1951

Down town Gallery  
32 East 51st. St.,  
New York City

Attention Mr Alan:

I have your letter of May 17th in reference to shipping the painting THE TESTILEAN PROGRESS OF JULIUS by P. Barlin to the University of Colorado.

The Binyon-o'keefe Storage Co., were notified and they picked up the canvass yesterday at five o'clock in the afternoon. They will crate, ship and send bill to the University of Colorado, as you requested.

Several days ago the director of the Dallas Museum called and asked if it would interfere with our plans if he were to borrow the Rainey Bennett water-color and the Stuart Davis "Terminal". He said he would phone Director Halpert and would call for the paintings at the end of our exhibition date.

I have had no confirmation from you people, and neither has Mr. Bywaters sent for the paintings. I would feel more secure if I had an Air Mail letter from you people in regard to this.

You will receive a letter later about the exhibition, but I want to tell you now that we enjoyed the exhibition very much. It attracted a great deal of attention and we had very good attendance. Our guest book has names from eight different states, and as many educational institutions: Kansas, Oklahoma, Wisconsin, Florida, California state Universities.

most sincerely yours

*Samuel P. Ziegler*  
Samuel P. Ziegler  
Head of Art Department  
Texas Christian University  
Fort Worth, Texas.

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May 31, 1951

Mr. Duard W. Laging, Acting Director  
Art Galleries  
University of Nebraska  
Lincoln 8, Nebraska

Dear Mr. Laging:

I have been away so much that I did not get a chance to answer your letter sooner. It was very good of you to write about the "Newcomers" exhibition. We are very pleased with the results. The reception was really quite extraordinary with an enormous attendance and the largest press of any show we have had in a good many years. What is even more important is that a number of museum directors, not only from New York but from other parts of the country, made careful notes of the artists' names with the idea of inviting them to major shows subsequently. A good many sales were effected and I feel strongly that the show gave these artists an excellent start. All in all it was most gratifying as we made quite an investment in organizing and putting on this show.

I regret that I missed Mr. Geske, but Mr. Alan took excellent care of him and arranged to lend him for your fall exhibition whatever he selected.

Thank you again for being so gracious.

Sincerely yours

BGHla

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WILLIAM M. HARNETT

My First Paintings in Oil		1874
Key of Color	W	1871
Fruit Piece	Oil	1875
Still Life with Lobster	"	1883
Merganser Fish Duck	"	1883
My Gems	"	1888

JOHN F. PETO

Lincoln and Star of David	"	1904
---------------------------	---	------

WAAS

T. H. HOPE  
" "

Still Life  
Still Life

Folk Art

Classical Figure - Figurehead Wood	c 1830
Captain Jinks - Cigar Store Figure	19th Cent
Naval Officer - Trade Sign	c 1800
Figure of Woman	19th Cent
Carrousel Lion	19th Cent
Lancaster Rooster	19th Cent
Trotting Horse - Weathervane	Cooper 19th Cent

G. M. Mark

Sunrise	Oil	c 1840
---------	-----	--------

Anonymous

Sagamore Creek, Portland	"	c 1830
--------------------------	---	--------

Erastus Field

Panorama

April 25, 1951

Mrs. Elizabeth W. Rule  
Wyehwood Corporation  
Westfield, New Jersey

Dear Mrs. Rule:

Thank you so much for sending me the information  
about the Indian. "Black Hawk" looks very well in  
the gallery and we are pleased to have him in  
our collection.

Sincerely yours

EGHLa



MRS. J. C. RATHBORNE  
POWELLS LANE  
WESTBURY, L. I., NEW YORK

April 2, 1951

Mrs. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

How very kind of you to advise me to contact  
Mr. Francis Taylor at the Metropolitan Museum. I have  
written him and I hope he can help me locate the Fake  
portrait of an Underhill who was an ancestor of  
Mrs. Myron Taylor.

You asked me to send you the names of old Long  
Island families, as you may hear of something connected  
with them that would be of value to our Society. There  
are many old families, of course, but the following are  
those which are in my section, which is the Quaker section  
of the Island: UNDERHILL, HICKS, TITUS, SEAMAN, TATEM,  
JACKSON, TREDWELL, WILLETS, WILLIS, POST, HOPKINS.

I shall be very happy to have any information  
you can give me about the collection of water colors that  
you told me you once purchased for Mrs. John D. Rockefeller,  
Jr.

If you are ever motoring down my way, do give me  
a ring and come in to see me. I haven't the antiques that

April 25, 1951

Professor F. Bardi  
Museu de Arte  
Rua 7 de Abril  
Sao Paulo, Brazil

Dear Professor Bardi:

A short time ago some one mentioned that your museum was interested in an exhibition of sculpture by William Zorach.

In line with our desire to acquaint the Brazilian public with the work of noted American artists, we shall be very glad to cooperate in assembling a representative group of carvings in stone and wood, as well as bronzes by William Zorach and would supplement with a group of about twenty with photographic enlargements of his more well known work. We have an excellent selection of these photographs which help present the full story of the artist.

If you are interested in having such a show, wont you please communicate with me. This gallery represents Zorach as sole agent.

Sincerely yours

RCHla

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May 18, 1961

Mr. Robert D. Straus  
Straus-Frank Company  
Houston, Texas

Dear Bob:

Thank you so much for sending me the clippings  
of the Dove-Sheeler show.

I assume that you and Carol have been so busy  
moving from the old and into the new house that  
you have ignored the art world and the Halpert  
woman for that reason. It has been mighty long  
since I have heard from you.

I too am sorry that you cannot see our current  
show, which looks exceedingly well, and which  
has been received in terrific style. Even the  
New Yorker devoted the entire art section to the  
"Newcomers" exhibition. Incidentally, three of  
the four Texas artists are going over big and  
have made sales. The museum directors have made  
a number of selections and several of the New-  
comers will be represented in major shows within  
the year. Frankly, I am delighted because there  
is little we can do outside our own group, because  
of the limitation of space and physical stamina.  
Since this show makes a good start for many of the  
exhibitors, I feel completely gratified.

There are so many exciting new things here besides  
the newcomers, that you really should take a  
flying trip. Besides, it is always wonderful to  
see you.

Sincerely yours

EGH1a

Not to publishing information regarding sales transactions.  
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purchaser is living, it can be assumed that the information  
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DEPARTMENT OF ART  
COLLEGE OF FINE AND APPLIED ARTS  
UNIVERSITY OF ILLINOIS  
URBANA

April 18, 1951

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street,  
New York 22, New York


Dear Mr. Alan:

I just received your letter of April 16th. With regret I must tell you that Jack Levine's painting Homage to Boston left here Monday the 16th for New York. Mr. Stanton of Hayes Storage, 305 East 61st Street, should deliver it to you by the end of this week or early next week. Had I received your instructions a few days earlier, I would have been most happy to ship it directly to Los Angeles as we are getting our west coast paintings out today. We gave very serious consideration to this painting, some of us believing until very nearly the last moment that we would purchase it. Perhaps in the future we will fare better.

It was certainly good to have Mr. Davis here on Town Hall and I had the added pleasure of chatting with him at some length in the evening. He feels that perhaps he can have a fine canvas for us next year when we come to New York. Here's hoping!

Kindest regards to you and the staff.

Sincerely,

  
James D. Hogan

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BRYAN ARDIS FRAME  
ATTORNEY AT LAW  
252 SOUTH STREET  
WAUKESHA, WISCONSIN

17 May 1951

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Mr. Charles Alan

Gentlemen:

Answering your May 15th letter, please do not interpret my previous letter as being critical of the delivery of this painting. It is impossible for a letter to carry the same smile that personal conversation does, but in dictating that last letter, I had my tongue in my cheek. I am in full accord with your idea that this fine painting should be treated as a real work of art, and be correctly framed, and I apologize for not having conveyed the idea that I was jesting more clearly.

Thank you very kindly for all your courtesies and I hope that in the future I will have the pleasure of buying another Marin from you.

Very cordially yours,

*Bryan Ardis Frame*

BAF:sg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 13, 1951

Mr. Robs John Gibbings  
145 East 72 Street  
New York 21, N. Y.

Dear Mr. Gibbings:

Many thanks for your note. Unfortunately I could not hold out any longer and ordered a table in February after extending my waiting period from last June through last January. I did so want a Robs John-Gibbings, but time and fate were against me.

Come in soon and see some of the additions to our Americana department.

Sincerely yours

EGHla

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April 14, 1931

Mr. James Frankel, Art Editor  
Cleveland Press  
Cleveland, Ohio

Dear Mr. Frankel:

Since you have announced in your March 10th column that Anthony Esterovich will be among the exhibitors in the "Young Generation" exhibition, I am enclosing a release of this exhibition which promises to be one of the high lights of the New York art season.

We are particularly pleased with the painting Esterovich sent us and will include in this exhibition his "Table Charade". No doubt you can obtain a photograph directly from him, but I shall be glad to send you any additional data if you so desire.

Sincerely yours

EGH:ls

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*William A. Farnsworth Library and Art Museum*

ROCKLAND, MAINE

CA

May 29, 1951

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

As you know, Professor Vincent Hartgen of the University of Maine, scheduled with us for the month of May the twenty-five Kuniyoshi lithographs and drawings which he had borrowed from the Downtown Gallery. We have enjoyed displaying them and as the end of their planned exhibition is near, we would like to know when and where you would like us to ship them.

Thanking you for your cooperation in enabling us to exhibit these prints, I am,

Very truly yours,

*Sally M. Gray*

Sally M. Gray  
Administrative Assistant

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# FORT WORTH STAR-TELEGRAM

★ MORNING ★ EVENING ★ SUNDAY

RADIO STATION WBAP — AM, FM, TV

April 10, 1951

Mrs. Edith Halpert  
DOWNTOWN GALLERY  
New York, N.Y.

Dear Mrs. Halpert:

It is my understanding that your gallery is planning to present the work of a group of Texas artists, including several from Fort Worth, in an exhibition next month.

We would be very glad to use a story on this show, and would appreciate information regarding it as soon as possible.

I am very sorry I did not have an opportunity to talk with you during your recent visit to Fort Worth--I am quite sure you could have given me a most interesting interview.

Sincerely,

Nedra C. Jenkins  
Art Writer

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702  
May 26, 1961

Mr. Spencer Cowan  
88 Church Street  
West Roxbury, Massachusetts

Dear Mr. Cowan:

Boris Mirski has just advised me that you and Mrs. Cowan decided to acquire "Coronation" by Jack Levine. May I congratulate you on this decision. This painting was exhibited at

Boris Mirski Gallery  
Virginia Museum  
Metropolitan Museum  
Columbus (Ohio) Museum

January 1950  
April 1950  
September 1950  
February 1961

and as you know, is now en route to the University of Minnesota, where a group of major artists have been invited to show two paintings of their own selection.

Just for your records I am enclosing biographical notes so that you may know in what public institutions his work is represented, and can look for these examples when you travel around the country.

It was a great pleasure to meet you and Mrs. Cowan, and I hope to see you soon again.

Sincerely yours

EGHla

P.S. Boris asked me to send the bill to you directly.

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RAINEY BENNETT

May 11, 1951

Dear Edith:

The true value of  
your efforts in assembling  
the Newcomers show occurred  
to me yesterday. I won't  
bother you with how or why.  
Add my congratulations and  
a warm feeling for you.

Yours

Rainey

LAW OFFICES  
ALFRED E. JONES, JR.  
UNIONTOWN, PA.  
MAIN AND COURT STREETS

May 4, '51.

Dear Charles A

I enclose a check for \$50.00. I had better get  
Lawrence out of the way before we move on to Sharon.  
Has Ben got my picture "on the hook" yet. I wonder  
stand for an article in the last run that he was such  
an expense when he gets a picture liked.

I'll be down next week with the boy. Are  
you influential enough to locate two tickets for the  
"King and I" for the Saturday matinee? If you  
can do so and I'll see you about Friday.

Very truly yours  
Alfred E. Jones, Jr.



May 10, 1951

Mr. Jerry Bywaters, Director  
Dallas Museum of Art  
Dallas, Texas

Dear Jerry:

It was good talking to you, and I wish it were possible for us to get together from time to time.

The Shahn situation has become my most vulnerable spot. The Achilles had nothing on me. All I can say is that the Dallas Museum will have the greatest Shahn of all eventually.

For your information I am enclosing the biographical data on Rainey Bennett, which will give you the necessary information about his background and about his public position. The picture we sent to the T.C.U. is among his best, and we should be very pleased to see him represented with this exhibit. Tam of course is an equally top artist, and if you take both, we will allow 10% discount, just because we love Dallas.

The Stuart Davis is the one formerly owned by Pepsi-Cola. We bought it at the auction frankly as an investment. His last two pictures "The Champion" and "Mellow Pad" were sold practically off the easel at \$4000 and \$4500 respectively. The Museum of Modern Art has just purchased from its Abstract show, a 1921 painting, measuring 16x33, by Davis for \$2000. We had hoped to hold on to "The Terminal" for some time and get a high figure but considering as how it is you, we shall bring the price down to \$1000. If you are seriously interested, why don't you have the picture sent on from Fort Worth. Needless to say, it is a terrific buy.

The Newcomers show is creating a tremendous interest and several of the boys and girls have already had excellent breaks. Two of the Texas pictures were among the first sold -- Cynthia Brants and Robert Preusser.

My best regards to you and Mary.

Sincerely yours

EGHla

P.S. The Shahn with the flowered shirt was purchased by the Addison Gallery, at Andover just before the Shahn show opened in November 1949.

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May 26, 1951

Mr. C. C. Cunningham, Director  
Wadsworth Atheneum  
Hartford 3, Connecticut

Dear Mr. Cunningham:

Thank you for your letter.

We too are pleased that you have added this painting as a companion for the earlier example, which you have in your collection. These two represent major examples in the two categories of his work and Shahn was gratified that "Ave" has been so well placed.

In quoting the price we naturally specified the museum figure, but since it is the Schasakenberg fund, I think that we should make a further gesture and I therefore reduce the price by \$200 without consulting the artist who is always adamant about his prices.

It is quite satisfactory to have the Zorach remain there until your next meeting. Incidentally I want to thank you for shipping the Shahn so promptly to Minneapolis as they have been very distressed.

My very best regards.

Sincerely yours

DGHla

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## FAMOUS-BARR CO.

Miss Edith Gregor Halpert

-2-

May 17, 1951

thinking, as they have been convinced by their gallery representatives, that if they sell a picture for a low price, it hurts their reputation as an artist. Therefore, most of them are content to go along year after year with very little customer interest in their painting, in the hopes that someday, the public will suddenly "discover" them. Think of the advantage to the same painter if he sold twenty paintings a year. He would not only be better off financially, but there would be many people who cannot afford to pay high prices for paintings, who would be able to enjoy good art in their homes. Actually, I have seen this experiment work out in a local gallery. The owner of this gallery is a very close friend of mine and I was a strong influence in getting him to sell his paintings at a low price. He had considerable difficulty, at first, with the artists whom he represented, but he was able to get a few of them to go along with him. Since that time, most of the better artists in St. Louis are represented in this gallery. Their paintings are selling well and they are happy and they are producing. Last year this gallery sold over 60 water colors by one of the good artists at prices ranging between \$50 and \$150.00.

Back to oils for a moment. I think you must admit that any painter with an urge to paint and the time to do so, can turn out at least twenty paintings a year. Actually, to my way of thinking, painters like Rouault, Picasso, Renoir, and hundreds of others, who turn out canvasses almost daily, are far superior as painters than Peter Blume, who turns out only one canvas a year. If Stuart Davis actually has only produced nine paintings in five years, then either he has not been painting much, or he is fumbling around and is not the top painter that I think he is. Actually, I haven't seen too much of his recent work, but of what I have seen, I feel that in his early Parisian periods in which he produced many paintings, in a semi-abstract technique, he achieved far more in painting than he has in recent years. Nevertheless, I have seen a few excellent works done in recent years, and I hope they are not the exception.

I agree with you completely about Utrillo, only I believe most people paid more than \$2500 for paintings which are decorative and have very limited artistic merit. However, I do not agree that the American artist's production, through its limitation, must necessarily enhance its value. Certainly, there are some American painters whose paintings are of lasting aesthetic importance, but there are thousands of artists to pick from, and it is very difficult to know which ones will be the most outstanding. Perhaps they may be obscure painters who are not- or never will be- known in New York or other large art centers. However, I do believe that out of the many painters painting today we can select those who actually have artistic merit. In this group I certainly would place Davis, Marin, and

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**DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS**

May 22, 1951

Air Mail

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Glad to hear the "Newcomers" had such a good show (they surely got good notices). I know all of them appreciate your interest and support.

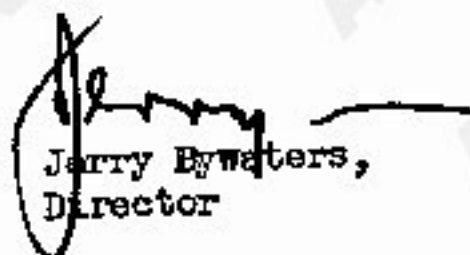
Thank you very much for lending the paintings to our American Painting exhibition which just closed. Attendance during the run of the exhibit was 9,319 and I think these visitors were provided with a good up-to-the-minute idea of what American artists are doing.

Our acquisitions committee met twice and some purchases have been decided on and plans for the addition of works by other Americans have been made. We have shipped the Stuart Davis and Bennet paintings here from the Fort Worth show and I will try to get decisions on these soon and let you know. Stanley and I hope you will remember that the "Dallas Museum will have the greatest Shahn of all eventually!"

For the moment I know we will take the Reuben Tam, "Northern Terrain." Also, I feel sure the Committee will get a Kuniyoshi, Marin, and Davis when we get a little more time to look at several pictures. Also, the Dove watercolors you mentioned seem to offer good possibilities. If we decided to take the Stuart Davis "Terminal" wouldn't it be a good one to call the "Cowles Purchase?"

Please accept the Museum's thanks again for cooperating.

Cordially,

  
Jerry Bywaters,  
Director

JB:jr

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April 18, 1931

Mrs. Georgia W. Rathborne  
Powell's Lane  
Westbury, Long Island

Dear Mrs. Rathborne:

I have gone through our photograph records and have been unable to locate any of the names listed in your letter. However, I shall watch for them and whenever I find something of interest I shall certainly communicate with you.

I came across the photographs of the Long Island group I mentioned to you. These include a series of watercolors by Alexander G. Milne of various houses in Smithtown, Long Island; Another of "Powell Place" by Ken Chandler and some additional paintings which seem to be anonymous of Huntington, Ronkonkomo etc. All these seem to be of the late 18th century and early 19th century and were exhibited at the Kennedy Gallery in April of 1931.

It is very kind of you to ask me to call on you and I certainly shall take advantage of your invitation when I am in your vicinity.

Sincerely yours

EGH:la

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Lincoln, Nebraska  
April 17, 1951

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Dear Mr. Alan:

I received your letter of April 13, wherein you informed me that you are planning to exhibit my painting of "The Clown and Maidens" in the forthcoming exhibition. I was very pleased to hear this.

Unfortunately I do not have any photographs of this painting. The only record I have of it is the Kodachrome slide which I sent to Miss Halpert. Therefore it seems as if your photographer will have to take care of this matter as was mentioned in your letter. Will the negative and unused prints be forwarded to me along with the bill?

I have one request which I would like to make in connection with the show. Since I am residing such a long distance from New York, it will be impossible for me to see the show. I was wondering if it would be possible to have newspaper and magazine articles mailed to me collect which covered the exhibition? Please let me know if this is at all possible, otherwise I shall try to make other arrangements to get news of the show.

If there is anything else needed on my part for purposes of the exhibition, please let me know.

Sincerely yours,

*Rudy A. Pozzatti*  
Rudy A. Pozzatti



# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

Dear Edith:

Tuesday, Apr  
April 24, 1951

Yesterday P.M. - Our acquisition committee met for preliminaries on this year's purchases. We are asking to hold over the following for consideration:

Zorach - Rabbit

Marin { watercolor  
Sun, Isles & Sea  
Near Taos, N.M.  
Peach Orchard in Bloom

Tam { drawing - Moon  
oil - Roots of the Forest

(for Mrs. Norma: please report immediately on price, for her)

Final decisions cannot come until May 8, at the monthly Board Meeting - The other items from your gallery will be shipped back, via Berkeley later this week.

There are still many things to iron out in getting our acquisition program established and operating: At least we have lived through one crisis - with a decision not to buy a Lawrence (not Jacob) portrait of Lady Peel @ \$75,000 - which one of the trustees had proposed without first clearing it with (over)



May 31, 1961

Dear Mrs. Webb

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Mrs. J. Watson Webb  
Shelburne Museum  
Shelburne, Vermont

Dear Mrs. Webb:

It was nice hearing from you. I have been going over the books and decided -- with your approval -- that the best thing to do tentatively is to make up simple descriptive cards, uniform in arrangement, as such time as all of the material is catalogued and complete information as to actual material, attributions, where found, and any other important data has been assembled. Since the source is known only in a limited number of cases and there is sufficient background material now to make further identifications, I think that a very much more complete statement can be made subsequently. Meanwhile, the public would be informed as to the outstanding objects with titles and dates. For your information, I am enclosing two samples, one in connection with objects on which there is no data available, another where we have sufficient material to draw from but felt it advisable to maintain some uniformity. Also, I think it would be a good idea to typewrite placards in each room, giving an outline of the specific categories. For instance, we have considerable information on Cigar Store Indians; Tavern Signs; Ship's Figureheads; weathervanes; Carousels; Circus Figures etc. There is no object in making lengthy cards on individual objects when the whole story can be incorporated in one placard, and just specific details entered on the card.

Let me know what you think of this. Lawrence will send you the cards with the small books which he will send in a unit for identification. Meanwhile we are working out a numbering system so that every object and the two photographs will correspond for quick identification, and for future permanent cataloguing. What material we have in the way of biographical notes on specific artists like Bellamy, Skillen, Schenck etc., will be typed for the large books only, which in turn will eventually provide the basis for a final catalogue.

I hope that you are not over-working to much and I look forward to seeing you early in July when I can have a better opportunity to study the objects to incorporate more descriptive material similar to the sheets we made for you in connection with the objects from this



May 10, 1931

Mr. Stanley Marcus  
#1 Nonesuch Road  
Dallas, Texas

Dear Stanley:

All I can say is that there is really "nothing I can say". But come hell or high water, the next Shahn will be hidden from the eye of man until you and Jerry will have passed on it, even if it takes considerable time. Can we help it if he is so desirable? Of course I still like "Ave" but we shall let that slide until the next major picture arrives, now that I am convinced that you really want one for the museum.

Sincerely yours

EGH:la

# UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

ART GALLERY

ALLAN McNAB, Director

May 23, 1951

Miss Edith G. Halpert,  
Director, Downtown Gallery  
32 East 51 st Street  
New York, New York .

Dear Miss Halpert:

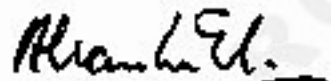
We are very anxious to have an exhibition in our University Art Gallery of water colors by John Marin and we have been most fortunate in obtaining a loan of quite a number of important examples of his work.

However, as the interest in Marin is very great down here, I feel that it is important that any exhibition of his work should include at least six or possibly ten items that would be for sale.

I am therefore writing to you in hopes that you may be able to let us have some items for this exhibition, which I have scheduled to run from October 1 to October 28, 1951.

As we are anxious to begin publicizing this important event to our members, I would appreciate hearing from you at your earliest convenience.

Sincerely,



Allan McNab,  
Director.

AMcN: apa

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HELEN and EMERY L. RADWANY  
THE SUMMIT - Box 322

MILFORD, CONN.

May 15, 1951

Dear Miss Halpert,

I was extremely interested in the splendid reviews of Devree and Coates, and may I congratulate you on your success? Evidently you have a keen interest in the hinterland painters and you have the courage of your convictions.

I only wish that I have known your interest before -- ~~as~~ we had a group show last month, as per card enclosed.

You might know this already, but in Connecticut one of the most progressive and active group is the Essex Art Association. If you happen to be near during the Summer drop in, and look it over. Ask for Tommy Ingle, as I am sure he will be glad to show you around. I am sending him a copy of this letter, to be ~~sure~~ that you get the announcements.

Hoping to see you some time  
I am

Most sincerely

*Emery Radwany*

cc Tom Ingle

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# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

May 18, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Under separate cover I am sending you eleven large photostats of the Harnett drawings and paintings.

The one to the left at the top of No. 3 is one of those I singled out for comment in my Magazine of Art article - the one with shelves behind a window overgrown with grapevines, and with figurines on the top shelf. Nos. 4 and 9 are oil-sketches; No. 4 is dated "Sep 74" and No. 9 "Nov. 74." No. 5 is the one inscribed on its back "Staten Island."

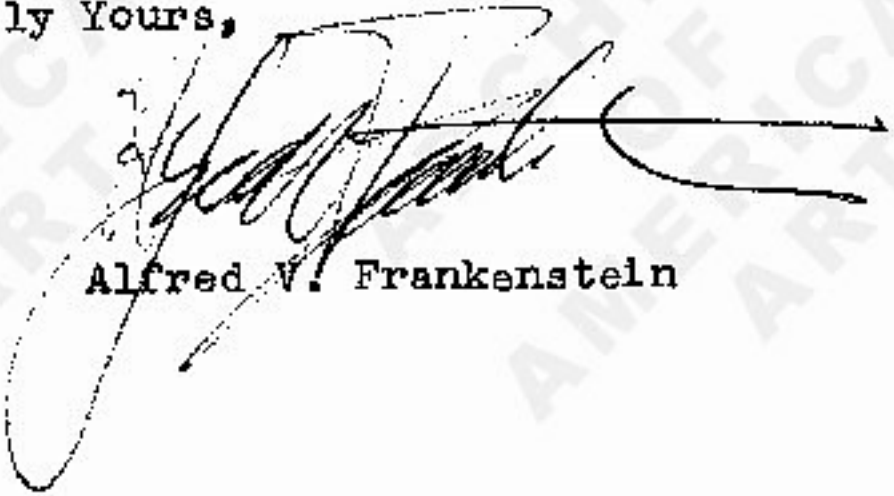
The object at the top of No. 8 is a completely incomprehensible cryptogram in ink. The other two pictures on No. 8 are both engravings. Both are signed Harnett, but the signature on the one in the middle is not legible in this photostat; it appears simply as a little black line immediately below the picture itself, toward the right.

The others call for no comment; at least I have no comment to offer concerning them.

This just about fills you in. There are a few more I have not had photographed or stated as yet, mostly table top still lifes like those on No. 3. There is also a sketchbook full of patterns for engraving on silver.

With kindest regards

Sincerely Yours,



Alfred V. Frankenstein



4 April 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Betty Agres  
Town Hall  
123 West 43 Street  
New York 18, N. Y.

Dear Miss Agres:

As I told you over the telephone today, The Downtown Gallery is the exclusive representative for Stuart Davis. All publicity material released in connection with the "Town Hall of the Air" broadcast on which he is appearing, should state that he is appearing through the courtesy of The Downtown Gallery.

I would also appreciate it if you would inform the Program Director of the above.

If we can give you any further assistance on publicizing the broadcast, please do not hesitate to call me. We have considerable material here.

Sincerely yours,

Charles Alan  
Associate Director

# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY      FOURTEENTH AVENUE AND ACOMA STREET      DENVER 4, COLORADO      TELEPHONE: TA. 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

31 May 1951

Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Dear Sir:

From July 23 to September 3 the Denver Art Museum will hold an exhibition, "Art for Freedom", in honor of the 25th Anniversary of the Social Science Foundation of the University of Denver and in celebration of its founder, Dr. Ben M. Cherrington. This organization and its founder were primary movers in the formation of UNESCO and have contributed substantially to the integration and use of art in the Social Sciences.

The international sections of the exhibition are rather fully developed, at this point, and we are now engaged in drawing up the American section. We are looking for paintings, prints and sculpture which manifest ideas for political, social, religious and artistic freedom or point out weaknesses, inequalities and tyrannies which act against freedom. Although we prefer to place the accent on art of our times, we are also interested in 18th and 19th century material.

I am writing to ask if you have in your collections important works which would fall into these rather unusual categories and if so, whether you would be willing to lend these works to our exhibition. We will, of course, pay the costs of transportation, packing and insurance. The summer months in Colorado are very active with countless thousands of visitors pouring into the area.

If you have any such works, which you are willing to lend, we would like to receive glossy photographs of them in order to make a selection.

With many thanks for your interest and with every good wish, I am,

Sincerely,

*Otto Karl Bach*  
Otto Karl Bach  
Director

OKB/mjd



P.S. a cable from John K. Sunday reports that he expects to return to U.S.A. in June - He's still headquartering at Sevilla, Spain -

## DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

Dear Edith:

Tuesday evening

May 8 - 1956

We succeeded at least to an extent on getting some acquisitions approved at this afternoon's board meeting. Considering all the throes we went through, it seems miraculous that anything was finally approved. So - please send separate bills of

Sale for:

Marin - Peach Orchard in Bloom #1 1949  
watercolor  
\$ 2200.-

Tam - Moon - ink drawing \$ 45.-

(They are for separate collections - but both are to be billed to The Edmundson Art Foundation, Inc., in my care, at the Art Center - address as above -)

Louise Naum still has the Tam oil at her house, and I will try to get a decision from her about the painting - The other things we held over will be sent back later this week - (1 Zorach, 2 Marins)

I plan to be in N.Y. - the early part of the last week in May - & the first week in June. How is the Newcomer's show going? Doughter -

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# NEW ACQUISITION

## MARKET - AMERICAN FOLK ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person after the date of sale.

1.	Panorama - "Imaginary Trip Around the World"	Oil on Canvas	by Erastus Salisbury Field	Circa 1865
2.	Interior	Oil on canvas	by Erastus Salisbury Field	1850
3.	Dr. and Mrs. Collins of Sheffield, Massachusetts	Oil	"	1840
4.	Mr. and Mrs. George Dewey of Oxford, Massachusetts	"	"	1820
5.	Three Children	Oil	by L. Seeks	1850's
6.	Children in Landscape	"	Anonymous	1850's
7.	Sunrise	"	by George Washington Mark	1840
8.	Sagamore Creek, Portland, Maine		Anonymous	1830
9.	Wisdom and Innocence	Embroidery and Painting on Silk	by Elizabeth T. Smith	1790
10.	Fruit in Bowl	Velvet	"	1820
11.	The Full Basket	Velvet	"	1820
12.	James Leake	by Joseph Davis	Watercolor	1835
13.	Young Woman from Amherst, Massachusetts	Watercolor	"	1820
14.	Seashells	Watercolor	"	1840
15.	Sliced Watermelon	Watercolor	"	1810
16.	Classical Figure - Ship's Figurehead	Woodcarving	"	1830
17.	Trotting Horse - Weathervane	Copper		Mid-19th Cent.
18.	Naval Officer - Trade Sign (For Instrument Maker)	Woodcarving Polychromed		Late 18th Cent.
19.	Figure of Woman	by M. L. Johnson Dana	Woodcarving	Circa 1850
20.	Lancaster Rooster	Woodcarving		Mid-19th Cent.
21.	Lion Carousel Figure	by VILLO	Woodcarving	Mid-19th Cent.
22.	Captain Jinks of the Horse Marines - Cigar Store Figure	Woodcarving		19th Cent.

### WILLIAM M. HARNETT

23.	My First Paintings in Oil	1876
24.	Fruit Piece	1875
25.	Still Life with Lobster - Munich	1883
26.	Merganser Fish Deck	1883
27.	My Game	1888
28.	Five Dollar Bill	1886
29.	Helmet and Sword	1886

30.	Card Rack	by John F. Fete	1882
31.	Solid Evening's Enjoyment	by M. A. Wans	1883
32.	Still Life with Pipe	by T. M. Hope	c. 1900



SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE 2, WASHINGTON

24 May 1951

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

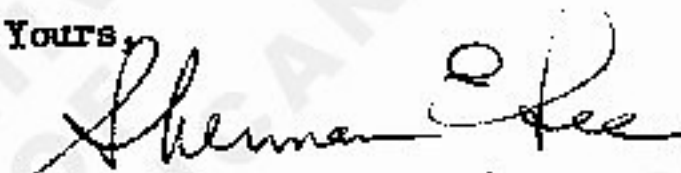
Dear Mrs. Halpert:

I am very much afraid that the writer of the letter you sent me may be a Count Screw-Loose de Toulouse rather than a Meundal de Malans. At any rate, the address which he gives is in close proximity to, if not in the middle of, Skid Row. This does not preclude him from being serious and for all I know he may have \$1500 sewn away in a mattress, but I think the chances are against it.

I am very sorry that so far the only concrete result of my borrowing things from your Gallery has been to awaken the interest of this gentleman rather than someone interested in a more constructive way.

Kindest regards,

Yours,



Sherman E. Lee  
Associate Director

SEL:k

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and photographer involved. If it cannot be established after a reasonable search whether an artist or photographer is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Patien

May 12, 1957

We are in receipt of your letter  
of May 10<sup>th</sup>, and wish to advise  
that your order for rugs cannot  
be cancelled as they are on their  
way in.

As soon as the rugs arrive,  
we will rush them to you.

Yours truly, Inc.

Furniture Dept.



ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET  
INDIANAPOLIS 2, INDIANA

April 6, 1951

MUSEUM

WILBUR D. FEAT, DIRECTOR

SCHOOL

DONALD M. MATTISON, DIRECTOR

OK [Signature]

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I'm glad to be able to report to you that a young local collector has decided to purchase the Shahn litho, Silent Music, which you were kind enough to send out a week or so ago.

The other Shahn, Where there is a book, there is no sword, is being returned along with the Sheeler litho, Delmonico Building.

Your etching by Marin looks wonderfully well in our current print show.

With kind regards.

Sincerely yours,

[Signature]

Robert O. Parks  
Curator

ROP:m

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# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULVER, Director

April 2, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I will take up the matter of both the figurehead and the rooster with our insurance people here. The rooster arrived here with the tail bent and some of the cast iron gone at the joint. Now that I know that it did not start its travels in this condition it is my guess that the damage was done in transit to us. The whole matter of shipment from the Corcoran here was unsatisfactory from my point of view; I distrust rush, and last minute arrangements in the shipping of art objects. I also dislike having such things loose in a truck, and these certainly were. I have been handicapped in this matter by the fact that in most cases I had not seen the actual objects in the gallery before they were sent here, which makes it difficult to spot new damages. We will place a report with the insurance people immediately and have them check with the Corcoran and with you.

Yours sincerely,

*George D. Culver*  
Director

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May 9, 1951

Mr. C. C. Cunningham, Director  
Wadsworth Athenaeum  
Hartford, Connecticut

Dear Mr. Cunningham:

Before "Ave" is sent out on exhibition, I thought I would write to ascertain what the status is in Hartford in relation to this picture. It is now available for shipment to the Wadsworth Athenaeum on approval, if you so desire.

Unfortunately the Zorach sculpture "Dream" has been sold, but the others, of which you have photographs, can be held for consideration.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue.  
YOUNGSTOWN · OHIO

April 9, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

When I saw you in New York a couple of weeks ago I did not know of your letter of January 26, as I had nothing forwarded to me while on leave of absence.

I am sorry that you were distressed about the New Year Show publicity. My recollection of the decision made during the judging was that it would be very good publicity for the exhibit to have certain items catalogued as unanimous choices of the jury, others catalogued as being the choice of either one or two jurors and that another section was to be the choice of the Institute staff. That is the way the publicity was sent out which is practically verbatim with what is printed in the notes of the catalogue. Nothing that we sent out in any way criticized the female member of the jury.

Mr. Singer is responsible for Museum publicity which is sent out with my approval. What he prints in his column at the Vindicator is entirely on his own as he is paid by the Vindicator for this column. If it is not too late you may certainly write to him or to any of the other people.

I am afraid it is a little late to adopt Alan's suggestion but if there is anything else that you think we could do at this time we shall be very glad to cooperate.

As a matter of interest, of the five paintings sold out of the exhibit, four were Institute choices. Of the seven paintings reproduced in the Rotogravure section four were Institute choices and the Popularity Prize was an Institute choice. This doesn't prove anything of course except that I



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

May 14, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

In going over some things at home, I found that I never did send you some of the clippings on the Dove-Sheeler Show.

Let me take this opportunity to congratulate you on the progressive attitude you have taken in the promotion of young artists. I am sure your show is a great success and I am only sorry that I will not have the opportunity to see it.

With best regards,

Yours sincerely,



RDS/ps

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# WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	Int'l Letter-Telegram
VLT	Int'l Victory Ltr.

MAY 2 1943 5:33 PM

day letters in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA021 DL PD=SANTA BARBARA CALIF 2 104P=  
MRS EDITH GREGOR HALPERT=  
DIRECTOR DOWN TOWN GALLERY 32 EAST 51 ST=

OKEEFE PAINTING RECEIVED WHILE I WAS OUT OF TOWN. PLEASE  
DISREGARD LETTER OF TODAY. THANKS FOR YOUR GENEROUS HELP.  
REGARDS:

DONALD BEAR:

*Santa Barbara Museum of Art*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



FAMOUS-BARR CO.

-4-

Miss Edith Gregor Halpert

May 17, 1951

starting to collect who did not know the art market. Today Mrs. Strauss is very bitter about her purchase from you, as she realizes that she made a bad mistake, and it is not the kind of Marin that she would like to own. She has since acquired some other excellent examples of top American artists, such as Knaths and Gatch, and, if I were you, I would certainly see to it that the painting was exchanged for a top example. I happen to know about this incident, as Mrs. Strauss is the General Merchandise Manager of this store, and they are both close personal friends of mine.

I am still looking forward to coming in your gallery sometime in the fall.

Sincerely,

*Morton D. May*

Morton D. May

MDM:hvs

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UNIVERSITY OF NEBRASKA  
ART GALLERIES  
MORRILL HALL LINCOLN 8, NEBRASKA

May 22, 1951

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Mrs. Edith Halpert  
Downtown Gallery  
32 East 51  
New York 22, New York

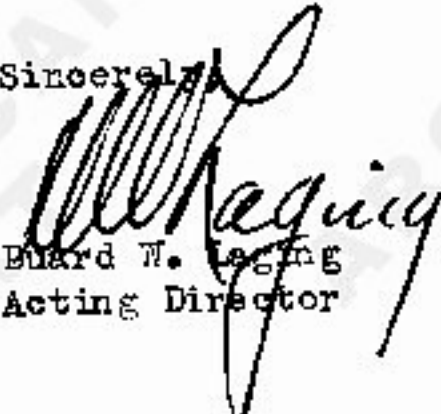
Dear Mrs. Halpert:

This note is to tell you how happy I am that you found the work of two of our staff members worthy of exhibition in your galleries. I share with you the belief that both Mr. Keigs and Mr. Pozzatti are artists of considerable merit. They have both met with considerable success here in the middle-west and I believe as their work becomes more generally known that they will receive more and more recognition.

The Nebraska Art Association is sponsoring a Fall Show in addition to our regular Spring Show. Mr. Geske, Assistant Director of our Galleries, will be in New York in the next couple of days. I have asked him to call on you when he arrives.

May I thank you again for your many kind services to our department and galleries.

Sincerely,

  
Edward W. Leging  
Acting Director

DWL:dl